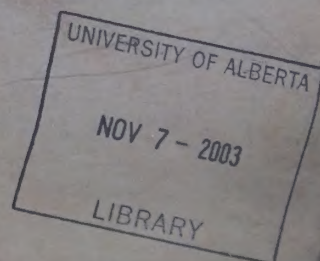


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JOEL PLASKETT

[BY DAN RUBINSTEIN • 39]



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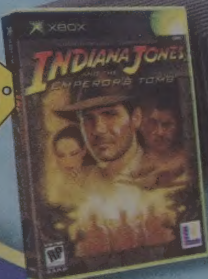


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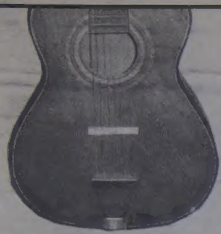
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ON THE COVER

"We've become so used to disposability," laments Joel Plaskett to *Vue's* Dan Rubinstein. He's talking about the planned obsolescence of Ikea furniture, but he could just as easily be talking about the hit-driven music industry. Plaskett's new album, *Truthfully*, is an anomaly in that world—it's built to last • 39

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media jungle

By PAUL MATWYCHUK

Chuck amuck

I've never read a more psychotically negative book review in my life than the one Mark Ames of the *New York Press* wrote for Chuck Klosterman's new book of pop culture analysis *Sex, Drugs and Cocoa Puffs*. "Klosterman," Ames writes, "is, quite simply and almost literally, an ass. His soft, saggy face bears a disturbing resemblance to a 50-year-old man's failing, hairless back end. His tiny, red mouth is a sphincter twisting to a pained close 40 seconds after taking a brutal pounding from Peter

North. [I assume Ames is referring here to the porn star, not the guy who writes about country music for the *Journal*.] To round it out, he has a mop of ironically uncombed, dyed-yellow hair and thick-rimmed glasses that look like they were placed on the ass as a frat prank, like a wig and sunglasses thrown on an old jack-o-lantern."

And that's his second paragraph! Can you believe it? Even after comparing the author's mouth to a sphincter, he's still got a couple thousand words left in him!

Why Klosterman should inspire such vitriol is beyond me. Here, in no particular order, are the aspects of his book that I can see people getting most annoyed by:

(1) He plays the "I'm just a guy from small-town North Dakota" card a little too freely. Klosterman, a senior writer at *Spin* magazine, made his name with *Fargo Rock City*, a book about growing up as a heavy metal fan in the middle of nowhere (i.e., the northern United States) and often uses his origins to suggest that he's unusually in touch with the tastes and mores of "ordinary America." Hence, his contrarian argument that

SEX,

DRUGS, AND COCOA PUFFS*

CHUCK KLOSTERMAN

AUTHOR OF FARGO ROCK CITY

A LOW CULTURE MANIFESTO

Trisha Yearwood and the Dixie Chicks are more important artists than Lucinda Williams and Uncle Tupelo.

(2) He uses footnotes ironically.

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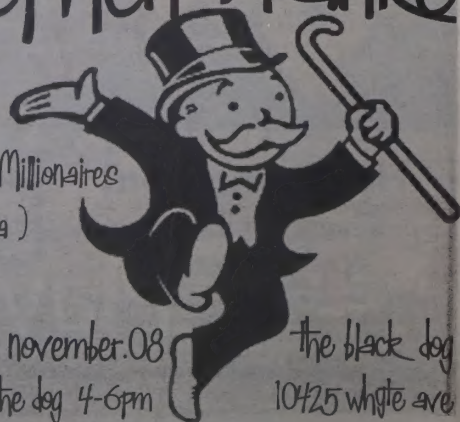
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Tel: (780) 426-1996
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Issue Number 420

November 6-12, 2003

available at over 1,400 locations

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Courtesy of MapleMusic

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Weekly is a division of 783783 Alberta
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This ain't my first time at the rodeo

Taking stock of
Farm Fair and
the Canadian
Finals Rodeo

By CHRIS WANGLER

I went to my first Canadian Finals Rodeo with my Austrian ex-girlfriend in 2000. Neither of us had the slightest clue how to watch the events. In fact, she couldn't even identify the corporate sponsors. She thought EPCOR was a travel agency and Skoal was a brewery. Since then, I've done my best to bone up—well, at least as much as can be expected of a skinny metrosexual from the suburbs.

Not everyone is so patient. Take

Mayor Bill Smith, who spoke at the recent CFR/Farm Fair press conference. Decked out in his urban cowboy regalia, he made a pretty idiotic proposal: a cattle drive through downtown Edmonton for next year's CFR to celebrate the city's centennial. The cowboys on hand were a bit baffled by such a

PREVIEW EVENTS

citized notion. Darrell Cholach, a seasoned rodeo cowboy from Hanna, later cracked a joke, asking for a million dollars for the event.

The awkward exchange speaks to the sad reality of rodeo week: in spite of a strong collaboration between the City of Edmonton, Northlands and CFR (now in its 30th

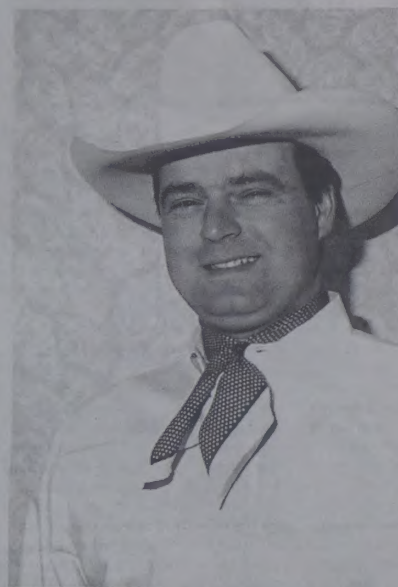
year), the gap between rural and urban has grown very wide. Cowboys, once the very picture of rugged masculinity, are slowly fading from public view. This is partly because the western mystique has lost much of its appeal, but also because blockheads like Texas rodeo cowboy David Smith, the newest *Joe Millionaire* bachelor, make cowboys seem like penniless, brainless yokels.

Then of course there's the BSE situation, which has affected countless areas of rural economic life, including rodeos. According to Shirley McClellan, Alberta's minister of agriculture, food and rural development, the crisis has prevented some stock contractors, whose world-class bulls normally participate in American rodeos, from taking their animals into the U.S.

But the rodeo is above all a celebration, not another opportunity for the beleaguered to bemoan their outcast state. The tens of thousands who descend on the city for Farm Fair and the CFR are passionate, intelligent observers, often directly involved with rodeo-related industries. It's really a bit sad that everyone else turns such a blind eye to the sport—or, worse, casts aspersions on it.

SO MUCH OF the mainstream hostility relates to broad misconceptions about the treatment of rodeo animals. To many an unschooled observer, rodeo bulls, horses and steer are like the muzzled bears of Russian circuses—imprisoned, pro-

SEE PAGE 10



The horse's mouth

What separates pro rodeo from other sports are the colourful personalities behind the scenes, such as the announcers and the stock contractors. Duane Kesler, an award-winning stock contractor from Magrath, is a case in point.

This year, Kesler won the Canadian Professional Rodeo Association's Stock Contractor of the Year award for the third year in a row. Kesler's bucking horses are among the best in the world. Shady Cat, a 1,200-pound bay gelding, won top saddle bronc at last year's CFR and has also appeared at the National Finals Rodeo in Las Vegas. Alley Ways, another champion horse, has won the bareback title in four of the last seven years.

In spite of all the acclaim, Duane is a man with few pretensions, possessed of a wisdom that comes from many years in the same business as his father and grandfather. Here's some samples.

On his secret: "It's not just me. It's our family. We are a family-run operation. We don't hire hardly any outside help to speak of. Between the five of us we do the work—and it's hard work. We run 800 head of bucking horses on our two ranches and over 150 head of bucking bulls. Our family has been in the business

for 50 years. I have a six-year-old boy and my sister has a boy who's eight. They live and breathe rodeo. With any luck, our breeding program will last for another 50 years. We don't make a lot of money but we're in it for the long haul. We let our horses do our talking for us."

On great bucking horses: "The animals are like you and me. Most people have their own way of doing things. The horses are the same. Each horse has characteristics. That's what I look at in a horse, more than how they buck or how they perform. It's what they do and how they behave at home. What makes them buck? We don't make them do it. They do it 'cause they like to."

On the passing of generations: "We lost a world champion bucking horse three years ago. He was 27 years old and it was a tough deal for us. He was the first world champion horse we had in our family and he died of old age. But there's a lot of offspring on our ranch now that resemble him. We know that he wouldn't want it any other way. One of our well-known bucking horses, Painted Smile, came from that particular stallion. She's been voted the best bucking horse in the world for the last three years." —CHRIS WANGLER

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Police assault investigation stalls 13 months after eyewitness complaints

EDMONTON—"It may be true that the law cannot make a man love me," Martin Luther King once said, "but it can keep him from lynching me—and I think that's pretty important."

Exactly 13 months ago, on October 6, 2003, just after 11 p.m., Erin Sullivan and Benje Bondar reported seeing three Edmonton Police Service officers brutally assault an unresisting, handcuffed man. Moments before the assault, the man had been involved in a minor but noisy altercation with another man in the Future Shop parking lot on the west side of 109 Street just south of 104 Avenue. It was the noise from this altercation that brought Sullivan, an Edmonton nurse, and Bondar, at the time a University of Alberta student, to the balcony of their apartment, which overlooked the parking lot. It was the sight of the two men struggling with, then yelling at each other that led Sullivan to call the police.

She and Bondar continued to watch from their balcony as two police cruisers left the Tim Hortons a block away and drove to the parking lot where the men continued to yell at each other. They saw three officers approach the men, handcuffing one and seating him on the sidewalk. They watched as all three officers surrounded the other man, handcuffed him and began to punch him repeatedly in the face. They were still watching, horrified, as the man fell to his knees while being kicked in the lower back by one officer and kned in the face by another.

According to Sullivan, the screams of the man during the assault were much louder than the shouting that had initially attracted her attention. "It was horrible," she recalls. "I can't even watch people get beaten in the movies, never mind watching a completely helpless man kicked and punched while his hands are cuffed behind his back. I thought I was going to throw up. I was yelling at the police the whole time but the cops there didn't seem to hear or notice."

Sickened by what he was seeing, when the man fell face forward onto the pavement, Bondar called the non-emergency EPS phone line to report the assault. He gave a detailed description to the officer on the other end of the line as all three officers in the parking lot below piled on top of the screaming man. During the call, which was recorded on tape, Bondar was informed that if he wanted to file a complaint he should call a sergeant and report what he was seeing.

A police van arrived and the man, now lying on the ground in a pool of his own blood, was loaded up and taken away. The officers then put the

other man in the back of the cruiser and everyone left the scene.

In the days that followed the incident, Sullivan and Bondar filed a formal complaint with the Edmonton Police Service. Sullivan also wrote a letter describing what they had seen to *Vue Weekly*. The letter, when *Vue* published it the following week, prompted an *Edmonton Journal* article. In the article, EPS spokesperson Wes Bellmore said the complaint would be fairly and thoroughly investigated by the EPS Internal Affairs department.

Sullivan and Bondar then met with Detective Randy Topp, the Internal Affairs investigator assigned to the file. According to Sullivan, "Randy was very open about the process of investigation. He offered to answer any questions I had at any time. He was very pleasant and relaxed."

Topp took Sullivan and Bondar's handwritten statements and showed them police photos of the man they had watched being assaulted. The man in the photos was aboriginal and his face, indeed, was badly beaten.

Three months later, in January 2003, Topp contacted Sullivan to inform her that while the investigation was still ongoing, its progress was hampered by the fact that the EPS were unable to locate the assaulted man. Sullivan was given the impression that the man was a transient and that, without his statement, it would be difficult for Topp to complete the investigation.

Edmonton lawyer Tom Engel, a member of the Police Conduct Committee of the Criminal Trial Lawyers Association, is disturbed by this information. According to Engel, a victim's testimony is not necessary to either the investigation or prosecution of a crime.

"There are many cases when the victim can't give testimony either because they have no memory of the incident, they were badly injured during the crime, they were intoxi-

cated, they have physical or mental disabilities," he says. "A recent example is the murdered prostitutes in Vancouver. Obviously, the victims can't give a statement, yet the investigation continues."

As of October 27, 2003, Sullivan and Bondar have heard nothing further about the progress of the investigation.

Sullivan still struggles with what she witnessed. "I can still see the images from that night in my mind," she says. "I have mixed feelings about it. I do actually have respect for the police—I have friends and even family members who are cops. I have to remind myself that they are not all sadistic adrenaline junkies, but I can tell you that I don't feel quite as secure and safe about the folks who are supposedly 'serving and protecting' us."

Neither Topp nor Bellmore are comfortable commenting about the incident to the media while the file is still under investigation, which leaves many questions unanswered, such as: what happened to the assaulted man after he disappeared in the EPS van? How badly was he injured? Did he get proper—or any—medical treatment? Has the fact that he is aboriginal and transient impacted the investigation in any way?

These are questions only the EPS can answer, but they seem to be in no hurry and are under no obligation to share their answers with the public. —NATASHA LAURENCE

EVENTS

Talking points: the vote's the thing

EDMONTON—Talk about political theatre. After Jeremy Baumung performs his one-man play *Dead Man Talking* on Saturday, November 8—in which the local playwright dramatizes his experience nearly dying of meningitis in February 2002—Azimuth Theatre, film and television collective the Draft Six

and Liberal MLA Laurie Blakeman will pull back the chairs for a "Get the Vote Out" party.

The goal of the evening is simple, according to Azimuth's Chris Craddock. Young people, especially young artists, have to start speaking with their ballots if they ever want to see change on Alberta's political landscape. "At the end of the day, what are we doing—why are we artists?" he asks. "Are we just trying to make money and get on with our lives? Or are we trying to transform the world, even in our own small way? We've got a very energetic arts community here. If we can mobilize it, it could be a very powerful force." Despite the dangers of a split left, he says, "Even if you vote for the other guy, at least vote."

Roughly 13 per cent of Edmonton's population is aged 18 to 30, Craddock says, and only half of them vote. The Alberta government, he argues, serves the demographic that votes—and screws the demographic that doesn't. So after Baumung's play, there will be a couple of speeches, and then a DJ, dancing and drinking, which Craddock hopes will help people realize that politics isn't about button-down shirts, that it's about talking to one another and taking action. "I think it's a well-trod strategy of the right wing to, you know, stop people from thinking," he laughs. "Voter apathy is the best friend a conservative government could have. Free thinkers is exactly what they don't want."

Among the topics to be touched on at the party will be

Alberta's besieged public healthcare system (which ties into the themes of *Dead Man Walking*) and education (which is timely because of Alberta's imminent Bill 43—see this week's *Vue* Point column a few centimetres to the right). The political portion of the evening is free. It starts after the play, at 9:30 p.m., at Azimuth Theatre, 10613-113 Street. For more information, phone 454-0583. —DAN RUBINSTEIN

By SHANNON PHILLIPS

Cap in hand

Tabled by the provincial government last May and expected to pass this month, Bill 43 will bring all Alberta colleges, technical institutes and universities under one law. With provisions that effectively deregulate tuition, outlaw the right to strike for academic staff and grad students, plus sections that appear to allow the establishment of private, for-profit "resident" universities, Bill 43 has something for everyone to be pissed off about.

If the U of A Students' Union were doing its job, you would've heard a lot more about Bill 43. For the past month, posters for a campaign that never happened sat in boxes, banners languished in offices and pamphlets waited patiently to be folded. Financial and human resources—and a perfect opportunity to start a public conversation about the future of post-secondary education—were squandered by student politicians waiting for someone else to do their work.

Despite the bungled campaign, Alberta Learning responded to the students' biggest complaint: tuition deregulation. Sort of. Learning Minister Lyle Oberg's department proposed that the 30 per cent "tuition cap" be put back into Bill 43. The "tuition cap" is the convoluted scheme by which the ministry controls annual tuition increases, since under the old law universities and colleges were not allowed to collect more than 30 per cent of their operating expenditures from tuition. Bill 43 originally took the cap out of legislation and placed it in subsidiary regulations, a move many argued would remove the controls on how much tuition universities and colleges can charge. Putting a clause referring to the "30 per cent cap" back into Bill 43 is a public relations ploy, because all the new ways post-secondary institutions can go above the "cap" and charge even higher fees will be in the regulations. However this latest move allows Oberg to maintain the veneer of listening to students and keeping tuition affordable.

Both of these claims might appear dubious to students informed and educated about Bill 43. But Alberta Learning's spin doctors can breathe a sigh of relief, knowing their hollow pronouncements will go unchallenged. This time, the lack of dialogue can't be blamed on small opposition parties or impoverished non-profits. Instead, Alberta Learning can rely on a political reality it knows is much more constant and predictable—student politicians who talk big, waste their resources and do nothing. ☐

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Do you recall an experience that caused you feelings of shame?

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Jessica at (780) 434-9500 or e-mail kja_research@hotmail.com with a contact number where you can be reached.

All phone calls, e-mails, and participation in the study will be strictly confidential.

Media Jungle

Continued from page 4

(3) He spends all of his time writing about pop culture detritus like the Pamela Anderson/Tommy Lee sex video, the bestselling *Left Behind* novels and TV series like *Saved by the Bell* and MTV's *The Real World* and would rather spend a week hanging out with a Guns 'N Roses tribute band than profile Radiohead. (In fact, Klosterman recently wrote a magazine article specifically about not liking Radiohead, prompting one music weblogger to write a response that began with the charming four-word thesis sentence, "Fuck you, Chuck Klosterman.")

(4) He likes Billy Joel albums and the Tom Cruise movie *Vanilla Sky*.

In other words, it's stuff that's worth maybe a few eye-rolls at best—but certainly not the repeated blows to Klosterman's head with an armchair and a life spent "rotting in a death camp, begging for a clump of grass to suck on" that Ames says he would sentence him to.

And you know what? No matter

what Ames says, more often than not, Klosterman's essays make a lot of valid, interesting points. What Klosterman calls "Wal-Mart country music" probably does speak to people who live in flyover states more directly than Jay Farrar's mokey alt-country ballads. "Guys like Farrar," Klosterman writes, "embrace a reality that's archaic and undesirable; the only listeners who appreciate what they're expressing are affluent intellectuals who've glamorized the alien concept of poverty.... I would guess the typical Uncle Tupelo fan earns around \$52,000 a year and has two VCRs." A lot of people are buying Gillian Welch albums, but the last time I looked, they weren't poverty-stricken Okies.

Meanwhile, Klosterman convincingly explains why a song like Trisha Yearwood's "She's in Love With a Boy" (a song few rock critics would ever take seriously—or even discuss) is much more meaningful to mainstream country fans, and he vividly uses his North Dakota upbringing to explain why: Yearwood sings clearly and knowingly about what it means to fall in love outside the Taste-Freeze, and, as Klosterman points

out, that's an experience that's much more startlingly immediate to a lot more music fans than grain whiskey stills.

Klosterman may toss a lot of footnotes into his essays, but uses them the way novelist David Foster Wallace does, as a way of slipping in fun digressions and cracking snide, side-of-the-mouth jokes. Wallace is obviously the biggest influence on Klosterman's writing; the two writers share the same refusal to differentiate between high and low culture as worthy topics of discussion, the same obsessive attention to the smallest details of TV shows (Klosterman's chapter on *Saved by the Bell* owes a lot to Wallace's dissection of *M*A*S*H* in *Infinite Jest*) and, most importantly, the same ability to write eloquently not just about pop culture but about the experience of watching pop culture. They know how to watch themselves watching something else.

When Klosterman writes about *Saved by the Bell* or *The Real World*, he's not interested in sneering at those shows' artistic flaws or ironically celebrating them for being "so bad they're great!" Instead, he does something much more interesting: he writes about the strange ways viewers process those programs—in the case of *The Real World*, he argues that a show that set out to capture the quirks of real-life human behaviour instead caused real-life human behaviour to start imitating the cardboard social interactions of the simplified, flattened-out personalities on the TV screen.

The difference between real-life "reality" and media-created versions of "reality" is Klosterman's great theme and he spins all sorts of inventive variations on it throughout his book—

whether he's explaining his theory of how real-life love is doomed to always fall short of the way it's depicted in John Cusack movies and Coldplay songs, or the fact that amateur Internet porn sites are just as popular as sites showcasing world-famous naked celebrities. Unlike Ames, I think Klosterman is utterly sincere in everything he writes—I think, in fact, that he's trying to battle the mainstream culture's taste for irony and fake emotions by always being as sincere as he possibly can be. He's sort of the anti-Todd Babik. When Klosterman says he likes Billy Joel, he doesn't come up with some elaborate, jokey, hipster justification for liking him; he says he likes him because he writes good songs with artful lyrics that speak to him. He's crazy and wrong, but I believe he's writing from the heart—and he uses Joel's music as the springboard for a pretty insightful examination of how when we say a certain band is "great," we really just mean they're "cool." (And at least he's man enough to admit that "We Didn't Start the Fire" sucks.)

I also like the fact that Klosterman agrees with me that saying someone trying to draw a parallel between two unlike objects is "comparing apples and oranges" is a stupid phrase. Not that that has anything to do with anything, but unlike Klosterman, I write for a newspaper and our format doesn't let me use footnotes.

As for Klosterman's liking *Vanilla Sky*... Well, maybe Ames can relax—anyone who can sit through that whole "I'll see you in the next life, when we are both cats" scene has obviously been whacked over the head with an armchair already. ☺

TOM the DANCING BUG



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Haiku Horoscope

ARIES

(Mar 21-Apr 19)
A halogen lamp
Is a great gift idea
To engender hate

TAURUS

(Apr 20-May 20)
Garage rock is on
The upswing—your polka-punk
Band must bide its time

GEMINI

(May 21-June 20)
Don't cry over a
Spilt bucket of tears—you will
Choke on irony

CANCER

(June 21-July 22)
Your house may have its
Politics but it does not
Have partisan rats

LEO

(July 23-Aug 22)
The next time you are
Out hunting for a husband
Leave the gun at home

VIRGO

(Aug 23-Sept 22)
Nine out of ten cats
Agree—you have no useful
Purpose in their life

LIBRA

(Sept 23-Oct 22)
Staple submachine
Guns are an idea whose
Time has now come round

SCORPIO

(Oct 23-Nov 21)
Don't expect answers
From the evil Tiki gods,
Joe Suburbanite

SAGITTARIUS

(Nov 22-Dec 21)
It's interesting
How you came to think that your
Talk did not bore me

CAPRICORN

(Dec 22-Jan 19)
I'm so hungry I
Could break into your house and
Eat all of your food

AQUARIUS

(Jan 20-Feb 18)
It's never a good
Idea to vandalize
A policeman's gun

PISCES

(Feb 19-Mar 20)
It's not that the tenth
Cat is nice but that he thinks
Torturing is fun

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Rodeos

Continued from page 6.

grammed, forced to perform uncomfortable, inhumane things. Truth be told, most rodeo animals lead charmed lives. According to Duane Kesler, a world-famous stock contractor (featured below), "Many bucking horses only work for a minute and a half or two minutes total every year. They eat buffet-style food. If anything, the animals might get too fat, but we keep them in good condition." If you go to CFR, or any rodeo for that matter, feel free to approach the stock contractors and ask them about their animals. You might be surprised.

Among other things, they'll tell you that animal abuse during rodeos is very rare. Bodies such as the Canadian Professional Rodeo Association and its American cousin, the Professional Cowboys Rodeo Association, operate under very strict rules for the humane treatment of animals. In a survey conducted at 28 PCRA rodeos several years ago, on-site veterinarians reported only 16 injuries out of 33,991 animal exposures—far too low to be even statistically relevant. When animals are injured, their owners often spend a lot of money to rehabilitate them. Not only are they very valuable—champion horses can fetch tens of thousands of dollars—but stock contractors invariably develop very personal attachments to their stock.

Watching the animals in action, in events such as calf roping, bull



Chris Wangler

riding and ladies' barrel racing, is quite magical. Once you learn to appreciate the subtle dynamic between athlete and animal, a phenomenon far more "Western" than any trendy alt-country CD, rodeo really begins to make sense.

I go to rodeos for a number of reasons. For one, I am strangely drawn to an event sponsored by Wrangler, if only because people constantly take it for my last name. Farm Fair is also fun—it's a kind of massive Western beauty salon in

which livestock merchants shovel up animal poop, trim coats and prepare their occasionally enormous specimens for sale. Where else but the rodeo can you buy real horse-shoes or see signs that read "SEMEN FOR SALE"? ☐

The Canadian Finals Rodeo runs from November 5 to 9 at Northlands Park. Farmfair International runs until November 9 as well. For more information, go to www.canadianfinalsrodeo.ca.

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Another massive bestseller

Ann-Marie MacDonald tests bookshelves' strength with another engrossing novel

By HEATHER WOODBURY

Since the success of her first novel, *Fall on Your Knees*, Ann-Marie MacDonald has been busy. Aside from writing her massive follow-up, *The Way the Crow Flies*, and celebrating the birth of a daughter, she's written a musical, performed in a few plays and served as host of *Life and Times*, the CBC's version of A&E's *Biography*. The TV job may be a deviation from her work as a novelist, but it suits MacDonald just fine. "I'm just as nosy as anyone else," she says. "I look through peo-

with it and not be impatient."

WHILE KNEES TAKES PLACE around the time of the First World War, *The Way the Crow Flies* is set in the '60s, during the most tumultuous period of the Cold War. "It's kind of a cliché," MacDonald says, "but it's true that when you set things either in a different time or a different place, you can often illuminate things about our own time more effectively. Because everybody's got a little bit of an objective lens, a bit of time has passed. We are social, polit-

PROFILE BOOKS

ical, historical products of history. We're all tied together, we all came from somewhere.... The Cold War defined the world that I grew up in, the world that I was born into and the world that I came to maturity in. And when it ended, really, in 1989 when the Wall came down, then it just started crumbling. We lived in a world of attenuated fear and optimism. There was this really strange myth of immortality and endless summer, juxtaposed with this idea that if you press the button, it's all over for us. So it was kind of a psychotic juxtaposition."

During this same moment in history, a Canadian murder mystery was also making headlines. In 1959, Stephen Truscott, a 14-year old boy from an Ontario Air Force base, was tried and found guilty for the murder of a young girl. The case played a pivotal role in Canadian legal history because of its effect on the fight to abolish the death penalty, as well as the controversial procedures used in the investigation. Although MacDonald's book tells the story of a very different crime, she borrowed Truscott's experience with the justice system for her narrative.

"It had haunted me for a long time," she says. "He was an Air Force kid, and the crime was committed five miles up the road, literally, from Centralia, which is where I also lived as a kid. I moved there in '62 so the memory of that crime was fresh. It left a scar on the Canadian psyche. When I was growing up, every few years this case would pop up again and there his picture would be, and he was still 14, and he was still smiling. That bothered me for a long time, and when I was about eight years old we moved to Kingston, across the highway from Pecan Bay, the penitentiary. We used to hop the fence and wave at the inmates. But he was there, and I remember thinking, 'I wonder if he sees me. I wonder if I could just say hello to him.' I just thought it was classic, a kind of classic miscarriage of justice from the moment he was first questioned."

MACDONALD DID NOT, however, want to speak with Truscott while researching for the book. "I wanted to stay in the time, in '62," she says, "and also work from imagination. I'm not writing his story, so I didn't

want to catch up with him as an adult and say, 'Excuse me for bug-ging you!' I certainly wanted to acknowledge him as a result, so I sent him and his wife a book this summer and I wrote them a letter and I got a nice letter back from them. I just wanted to make sure that was all kosher."

More crucial to the novel's themes is the character of the young, murdered American girl. "She's the most vulnerable member of society, MacDonald says. "She's the one who pays with her life for an agenda that is being perpetrated in her name.... I have a passion to tell our stories, not just the little stories that happen under the sky of Canada, but that situate us in the world. I think one of the misconceptions that we perpetuate is the idea that we are somehow removed from national affairs—either we're guiltless or irrelevant—and I think that's irresponsible. So anything



that tells a story about how diverse Canada is, and how distinct, I think we're kind of hungry for that." ●

THE WAY THE CROW FLIES
By Ann-Marie MacDonald • Knopf
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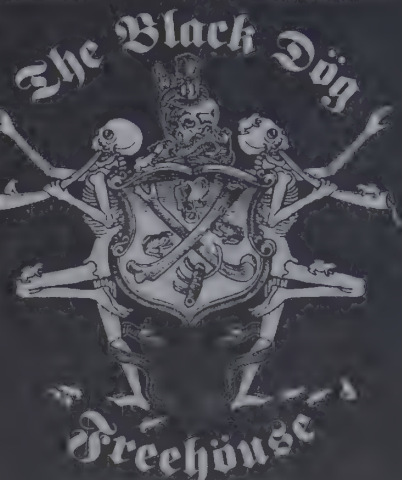
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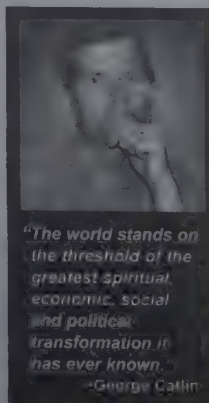
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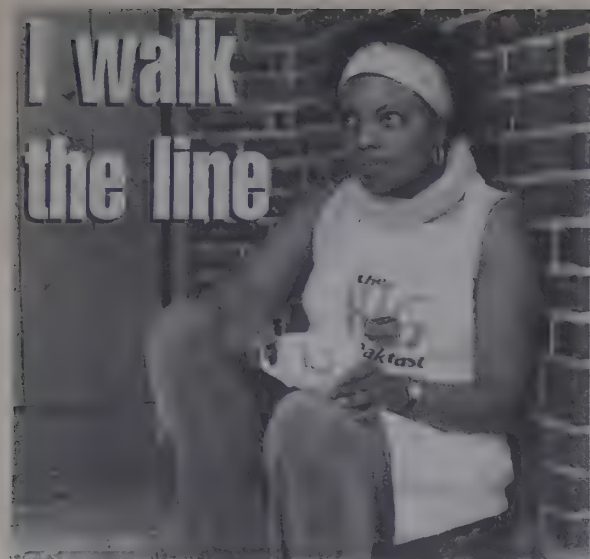
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I walk the line



A striking A-Channel worker takes us behind the picket line for a day

BY ALISON CRAWFORD

Monday, November 3 was Day 48. That was the first thing said at the morning meeting at strike headquarters, in the basement of the

Boardwalk Building on 102 Avenue, around the corner and down the block from A-Channel. It was a dingy, empty storage space a couple of weeks ago, but we laid down some tiles left over from the upstairs food court, threw down some area rugs and made it as homey as possible with castoff furniture and kitchen gear.

Day 48—I wanted to cry. Has it really been almost seven weeks on strike? Honestly, I don't think we're any closer to signing our first contract today than we were on Septem-

ber 17, the day we walked off the job at A-Channel because we couldn't come to an agreement with the company over wages and concerns about jobs being moved to the non-union A-Channel outlet in Calgary.

Being on strike is tough, harder than one might imagine. I know I'm standing up for what I believe in, but what I didn't foresee and account for was the emotional stress. It's strange to be cut off and separated from your friends, people you've worked elbow-to-elbow with for years. Everybody on my crew, except myself and a cameraman, is still inside the building. On the other hand, you meet people—your fellow strikers—you've never talked to before because we've been out for 48 days and you never take the time at work because you're so busy in your own routine.

Some days on strike are better than others. We have our highs, we have our lows. Last week was tough.

THE HIGH: after five weeks in court, a city judge ruled on October 29 that we, CEP Local 1900, have a legal right to contact advertisers who run commercials on A-Channel and ask them to suspend their ads until the strike is settled. We all know that the almighty advertising dollar speaks much louder than rallies and picketers yelling on Jasper Avenue outside the station. The ruling is a victory because it appears, to me, that money is the only language that Craig Broadcasting, the corporation that owns the A-Channel and numerous other TV stations, understands or respects.

The low: we finally went back to

the bargaining table last week. Our first attempt at negotiations since the strike began. Yippee! We were talking again. A step closer to getting back to work, right? It would have been an understatement to say that some people, myself included, were excited about this new development. The company walked out of talks after less than a day, however, leaving what I think is a pitiful contract on the table. It was the same as the one we rejected seven weeks ago with a \$600 lump-sum payment added on. Come on! It didn't even offer us back-to-work protection.

OPINION

Now, why would I agree to that? The contract was rejected quickly and I think the company's tactics backfired. I think it was meant to demoralize us; instead it made us angry—really angry. How dare they treat us that way? It made me realize that A-Channel still doesn't take the strike seriously, or they just don't give a shit about any of us out there on the picket line.

I'M HAVING a really hard time wrapping my mind around the indisputable fact that my company, my employer, doesn't care about me. That's a hard thing to understand when you love your job and love going to work. I miss my job. I don't want or expect A-Channel to hold my hand or cater to my every whim and need. I'm a big girl and a professional. What I do need is fair and reasonable treatment.

Paying a full-time employee what

I'm earning after nearly three years on the job with no cost of living increase or raise is neither fair nor reasonable. I know that A-Channel is a company with a bottom line and, as a business, they need to make money. Fair enough. I understand that. But I have a bottom line too.

I'm the CEO of my family and the legacy I'm trying to build is raising three happy, healthy and productive kids—quite a challenge on \$19,000 a year. People ask me why I don't just quit and go work elsewhere. Why should I have to? Until the strike, I think we were broadcasting the best morning show in town and, my crappy salary aside, I felt very honoured to work on the show. Besides, there's no other morning show in Edmonton like it that I could move onto.

I don't claim to know everything, but I do know a few things. I know the highly skilled and talented people I used to work with every day are worth more than they're paid. Strikes are hell and they can get ugly. People get hurt on both sides. Friendships and work relationships suffer and at the end of it all, you have to figure out how to go back to work and pick up where you left off. If the cuts inflicted during the strike aren't too deep, maybe we can get back to work soon. But I doubt it.

It's Day 48 and we're still on strike. The good news is we're supposed to see a high of -12°C today. Hey, at least it's not -30°C. Yet. ●

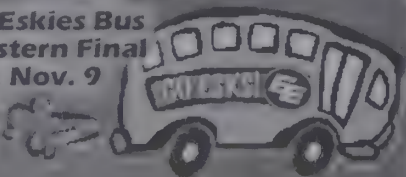
Until the A-Channel strike began, Alison Crawford was an associate producer and production assistant for The Big Breakfast.

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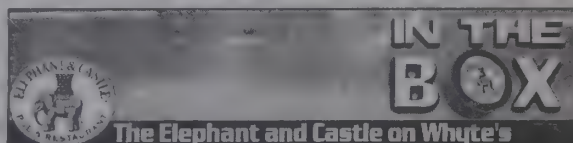
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BY DAVID YOUNG
AND JOHN TURNER

The Oilers played five games in the past two weeks, but Dave's computer foolery lost last week's *In the Box*, preventing Dave and John from commenting on any of it. October 23 and 25 were like an Irwin Allen film festival—the Oilers were first crushed by the Avalanche (6-1 loss) and then they were engulfed in Flames (4-2 loss). Luckily games against the Hurricanes and Sharks weren't next. Instead, the Oilers beat Columbus 4-3 in overtime last Thursday, tied the Red Wings 4-4 last Saturday and beat Montreal 4-2 last Tuesday.

John: The good news for this week is that the Oil have managed to win a couple of games again. They got some help from the officials last week when they beat the Columbus Blue Jackets, but a win is a win. It's nice to see the other team feeling cheated by the refs once in a while. And just because Brad Isbister finally contributed offensively by scoring the overtime winner doesn't mean I've changed my mind about him. I don't think he is, or ever will be, the power forward that Kevin Lowe tried to convince us he was.

Dave: Jason Arnott was the power forward he promised to be—for New

Jersey and Dallas. Bill Guerin was also the power forward the Oilers traded Arnott away to get—but not for Edmonton either. It seems the power forward concept won't fly in Edmonton. Other than Mark Messier (who just passed Gordie "Mr. Hockey" Howe in career points Wednesday night) the Oilers haven't boasted too many success stories in that role. Ryan Smyth on a good night certainly fits the bill, though. Isbister still hasn't.

John: Saturday night's game against Detroit was exciting to watch, even if it was characterized by giveaways from both teams. The Oil were lucky to have a 2-0 lead after the first period. At one point I counted three giveaways in a row as they tried to clear their own zone. Those mistakes caught up with the Oilers in the second period, but I give the team credit for bouncing back in the third period, tying the game 4-4. Both Ales Hemsky and Ethan Moreau's goals were the result of fortunate bounces, but they were nice goals nonetheless.

Dave: I've rarely seen a bad game between Edmonton and Detroit. The two teams play hockey the way it should be played. To me, the Oilers are the Tragically Hip and the Red Wings are more like Aerosmith. Just as the Hip are well-respected and rich by Canadi-

an standards, so are the Oiler players. But Aerosmith are much, much older and far more bloated with financial success. The Wings had about \$16 million in goaltenders (Dominik Hasek and Curtis Joseph) sitting unused in Saturday's game, for example. Actually, now that I think about it, Aerosmith reminds me more of the Chicago Black Hawks. Both the Hawks and Aerosmith have pretty much sucked since the early '80s.

John: The Oil looked quite impressive against Montreal Tuesday, but then the Habs are shorter on talent than most other teams in the league. With Georges Laraque out with a so-called "hand injury," Toronto Roadrunner farmhand Peter Sarno had a chance to play in his first NHL game. He then scored his first NHL goal—the same goal that gave Tony Salmelainen his first NHL assist. Here's a question for you Dave: who gets to keep that puck? Do they cut it in half?

Dave: That's a toughie, John. Rock Paper Scissors is usually a great problem-solver but it may be too trivial for such career milestones. Sarno got the goal but without the Salmelainen assist you could argue there would have been no goal to get. So I say give it to Sarno. His name is easier to type and doesn't sound like salmonella. ●

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By RICHARD BURNETT

No shrinking Violets

I bought a fabulous paperback at a second-hand book sale the other day: *The Violet Quill Reader: The Emergence of Gay Writing After Stonewall*, which chronicles the eight now-mythical "Violet Quill" literary meetings, in 1980 and 1981, of seven of the most important gay writers from the first generation after Stonewall. These writers, four of whom have passed away from AIDS, were Andrew Holleran, Michael Grumley, Robert Ferro, Christopher Cox, George Whitmore, Edmund White—whose wonderful rites-of-passage novel *A Boy's*

Own Story was the first gay book I ever read, when I was just 16—and, of course, Felice Picano, one of my all-time favourite writers.

"One of the prejudices that the Violet Quill fought against was the notion that gay fiction, because it was gay, could not be good," editor David Bergman notes in his introduction. "It lacked, straight critics were quick to point out, the universality, the depth of feeling, the connectedness to normal human life, that was the privileged condition of straight writers."

No one anymore, of course, cares for those critics, but folks still read the writers of the Violet Quill. Their work is part history, but, like all good writing, speaks of a common human experience. "I'm more and more knocked out by the idea of writing about all the wonderful portraits and characters from my current gay life," a young Picano wrote in his journal in June 1979 on Fire Island. "I've only touched on a few in my stories, but now I want to do rather fuller portraits: the boy who wants to become a DJ and finds everything, the beauty who goes sour,

the sweet farm-boy hustler who becomes a butcher."

Picano and his generation laid a foundation that helped make columns like those of American humorist Michael Thomas Ford (anthologized in the just-published *My Big Fat Queer Life*) and mine possible. And, like Picano, I often take from my life to help illustrate a bigger story.

Some of my favourite TDB columns over the years include the time my partner-in-crime Vinnie and I traveled to Costa Rica. One night in San José, we began our pub crawl at Canto Brico's in the gay district, chatting up working-class queer *ticos* unafraid of public displays of affection. But two discs later, with a drag queen chasing me in Los Cucharones, the cops closed the joint like they do most nights. "It's quite common," local gay rights activist Francisco Madrigal told me later. "But lots of policemen like hanging out in gay bars too."

One of my more popular columns was about the time in Cuba when Vinnie sprang a young hustler called Jordani on me the night we ended up boozing with

two Cuban friends at Arcada, a bustling hustler bar two blocks from the Yara cinema in the Vedado district, Havana's nighttime rendezvous point for gay men. One thing led to another and Jordani ended up costing me \$11 (because that was all I had on me). So I also gave Jordani my underwear, a brand-new black Gap T-shirt and two packs of Canadian smokes.

Another favourite story was when the boys from Les Ballets Jazz de Montréal sent me a postcard of two hot cowboys wearing chaps from Laramie, Wyoming, in May 1999, seven months after the lynching of Matthew Shepard. "Wish you were here," someone cracked.

But a sold-out audience of several hundred from the besieged town of 26,000 attended their performance, called *Assurances*, about a love triangle that featured a guy-guy kiss. "The Kiss" was ultimately deleted—the company didn't want to offend or patronize their audience—but there was no mistaking the gay relationship. And when the final curtain fell in Laramie, the company was greeted with four standing ovations.

Which brings me to Justin, the 23-year-old cook I was infatuated with when I hooked up with an overland truck in Kenya many years ago (I was 28 at the time). One night, in the Tanzanian village of Mtu Wa Mbu, Justin and I ended up drinking Tusker lager in a makeshift pub. While I discussed soccer with the crew, Justin requested the bartender play "Is This Love" by Bob Marley. "Oh my God—I love reggae!" I told Justin. "That's my favourite song!"

"I know," he said. "I made the request for you."

Well, I just about died. And when Justin squeezed and held my hand when we walked back to our campsite, I was happy.

A couple of years ago, after Felice Picano read my column about Justin, he e-mailed me (and I don't feel I'm breaking a confidence here) about the criticism and threats I've gotten over years from irate readers. Picano wrote me, "I always remember what my grandmother told me: 'If everyone likes you, that means you're mediocre.' I'm not, and neither are you."

But it would not have been possible without the Violet Quill. ☺

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By DARREN ZENKO

Horror upon horror

I'm thinking maybe I got a little carried away in my last column. Did I really suggest that the best way to make a *Spy Hunter* movie would be to cut out all dialogue and conventional plot and exposition in favour of a nonstop all-chase feature? I didn't really mean it, although you've gotta admit, it'd be one hell of an experimental film. As someone with faith in the infinite potential of movies to move us, I must believe that in the right directorial hands, even a pedal-to-the-metal explosionfest starring a seaworthy sports car that transforms into a monster truck could be a poignant study of... something? Maybe I'm crazy.

Anyway, what I meant was that even that would be better than the movie I know they're going to make; did I mention the name of the character The Rock will play? I see now that I didn't... it's Alec Sects. Sects. Didn't they get the memo? Mike Myers (and hundreds of unknown jokesters before him) put the boots to the single-entendre spy name ages ago.

Yes, carried away. This here, today, will be the last we'll speak of movie-game interconnections for a long time, I swear; I've got it on the brain, and it's not healthy. As I wrote my review of *The Matrix Revolutions* (see page 48), it was all I could do not to go on for pages about how some of the scenes in the *Enter the Matrix* game completely blew away pretty much anything in the two bloated sequels. Like, there's this one fight in the hold of a cargo plane, and the big door is open, and the city is a thousand feet below, and the plane's pitching and rolling.... It's crazy. I still have nightmares (and fantasies; depends on how cool I feel when I go to sleep) about it.

That kind of movie-game symbio-

sis—here we are, week of *Revolutions'* release, and there are more ads on TV for the videogame than there are for the movie, at least during the nerd shows I watch—is rare, however. Most of the time, it's straight-up name licensing. Everything from crime-driving games like *Driver*, *The Getaway* and *Grand Theft Auto* to the breast-centric mediumcore combat porn (plus bikini beach volleyball) of the *Dead or Alive* franchise is finding its way, or is rumoured to be finding its way, into film development. Game adaptations offer established brands with instant plug-ins to the juicy promotional environment of videogame fandom—a sphere maybe even more rabidly hype-hungry than that of genre-film fandom, to which it is very much connected. The numbers add up beautifully, especially when you're talking relatively bargain-bin budgets of 20, maybe 30 million bucks.

The type of game most represented in the console-to-screen sweepstakes is the relatively young genre of "survival horror," which is a delicious tail-eating pop-cultural snake: survival horror games have always been explicitly cinematic, attempting to create the feel of being in a horror film. I guess it must be a measure of how well they've succeeded that now those scenarios are being taken back and made into movies meant to recreate the feel of the game. But without the interactivity of gameplay, game-based horror films don't really have anything to set them apart from regular horror films other than millions upon millions of bytes of Internet message boards filled with irate fanboy posts about how they TOTALLY FUCKED UP RESIDENT EVIL!!!!

Ah, *Resident Evil*. The leader of the pack, the generally acknowledged nonpareil of survival-horror games, one of the most successful adventure franchises of all time, home of one of the most annoying control schemes a series ever stubbornly clung to, and last year turned into a just okay zombie film by Paul W. Anderson. Ah, but next year, fanboys, in *Resident Evil Apocalypse*, we're on the streets of Raccoon City, good ol' zombie town. Maybe director Alexander Witt—a journeyman film craftsman with, like, 10 billion credits as a second-unit photographer—will give us what we need, beyond the presence of Milla "most perfect creature ever" Jovovich. Bringing in game heroine Jill

Valentine and game super-monster Nemesis is a pretty good start.

For all *RE's* fame, though, the granddaddy of the genre is *Alone in the Dark*, a creepy paranormal-investigation tale involving demon worshippers, evil spirits, mental powers, insanity... real Lovecraft stuff. Christian Slater, Tara Reid and Stephen Dorff are appearing in this one, due out next year, and if they do it right, it could be a pretty good spook flick. What are the odds of them doing it right? Well, say hello again to talent-free director Uwe Boll, of *House of the Dead* infamy. Maybe Slater and Dorff can defeat him somehow.

But, like I said, these game-based horror flicks have nothing inherently videogame-y about them, unless maybe Boll busts out the screenshot intercuts again; they're an off-the-shelf Hollywood zombie flick and a supernatural thriller, respectively. I suppose there's always *Fatal Frame*, which brings the game-to-movie trend up to speed by adapting Japanese material, *Ring*-style.

Japanese horror has been a breath of fresh air—or, rather, a fresh waft of fetid, unwholesome vapour—for genre fans tired of the same old, and *Fatal Frame* is certainly weird, the story of a schoolgirl who has a magic camera that can see into the spirit world and exorcise ghosts by taking their picture. It sounds a bit goofy, but the game was a hardcore creepfest, and the movie will at least be different. DreamWorks writer/producer John Rogers seems dedicated to preserving the Japanese-ness which gave the game an added otherworldly aspect for Western audiences. "By focusing, too, on cool Japanese cultural additions and different ghost myths most North American audiences are unfamiliar with, we can do something unique," he said in the film's announcement. "None of the rules about the supernatural, the characters or our audience apply in the *Fatal Frame* world."

And there's the secret, I suppose, to making interesting game-movie adaptations: pick out the game concepts that are interesting in the first place. A dude with a bunch of guns, a zombie rampage, some chick in tight shorts, a bunch of fast cars... these aren't the game elements that bring anything new or cool to the screen, because games ripped them off the screen in the first place. ☉

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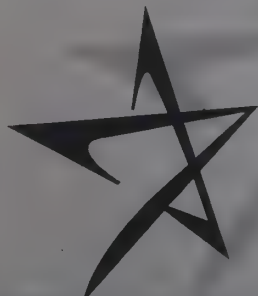
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Derks / Hiro's Hair Studio Fashion Show

Thursday October 30, 2003

Connected Fashion Series @ The Standard

By Anna Stuffco

This week's fashion show was exactly what I had been waiting eight Thursdays for... a performance dedicated solely to men, men's hair and men's clothes. Dressed to the 9's (if I can still say that...) in the hottest suits this side of Manhattan (and not the club on 109th), these men looked as if they'd just arrived from the pages of *W*. The hair was spectacular and Derks surprised us with a line of threads no one really knew they had. I suppose it's no big shocker, though, considering these two companies are not amateurs and have very impressive track records. Hiro's is responsible for every anchor's hair we see nightly on A-Channel, and Derks provides the threads for Global Television's six o'clock cast. Together, they delivered an amazing performance. But it wasn't so great because they cater to the professional crowd or have tonnes of experience: it was great because both these companies are pushing their image envelopes and tried something totally different. Derks and Hiro's are changing their demographics... they're expanding them and doing a commendable job at it. Who knew Jennifer Martin's stylist was capable of cutting an urban chic Mohawk, or Gord Stinke's outfitter had the coolest line of Ben Sherman shirts? Exactly. Here's what Derks four-year manager, Sean Gravelle, had to say about my insight into their changing image:

AS: So Sean, what lines do you carry at Derks? Where are they out of and why did Derks chose to carry these lines?
SG: Paper Denim & Cloth, GAS, Psycho Cowboy, Evisu, Custo Barcelona, Von Dutch, 4 You, ICE jeans, Ben Sherman and Filter. Value is big factor in our buying. That is most important along with fashion and styling, and we deliver what we feel is on the mark, as far as look goes.

AS: Where do you find these lines? Do you travel to international trade shows or do reps approach you?
SG: We travel to shows in Project (New York), Collective (New York), Magik (Las Vegas), and Los Angeles.

AS: Is Derks a Canadian Company? Tell me about the inception of Derks.
SG: Yes. Derks has always been an Edmonton based company, and started off being a formal wear store in the late 30's. As times

changed, it evolved. In the early 90's, Derks started carrying casual wear. And now, we consider ourselves a fashionable destination whether its formal or sportswear.
AS: Who takes care of buying for your company?
SG: I do along with Andy Dos Anjos.

AS: Who is Derks ideal customer?
SG: Anyone that is interested in fashion and looking their best. Regardless of age, we focus on taking care of those who put a priority on looking good.

AS: How did Derks make the transition from formals only to the funky urban chic looks we saw at the Fashion Show?
SG: Primarily over time, as the Edmonton customer has grown, we have offered clothing that better suits their needs.

AS: Can you explain the concept behind Derks and Derks Formals?
SG: To create a contemporary shopping environment without being cold or elitist. No matter what look a customer is going for, we still look for the best value in the products available.

KH: What other major events are you involved in?
SG: Bridal Fantasy is another division of our business. We created that to show what is available for wedding fashions. We also supply

clothing for Global Television and A Channel.

KH: What do you think separates Derks from the rest of the Men's wear retailers in the city?
SG: We want to offer something different for our customers. There are so many customers out there that don't know what is actually available product wise or what some lines are all about. When someone walks into our store, they will be impressed by the progression of the store. Besides the fact that it looks unlike any other store in the city, the staff and the live DJ make you feel comfortable right from the start. The staff puts emphasis on the client and how the different looks can work for them. We work hard to evolve with the ever changing fashion industry and bringing its products to our clients.

So Derks has got a lot more to offer than just grad suits formal pieces. Now about the hair. An urban chic, metropolitan look was definitely the concept Hiro's was going for. An Edmonton-only salon, Hiro's has been around for just over

four years and had interesting beginnings. Hiro, a Japanese Canadian, moved to Edmonton and opened up a salon on Jasper Avenue hoping to bring some of his Vidal Sassoon Academy experience to our city. Now, his company does the hair for A-Channel and

caters to Edmonton's elite. But that shouldn't intimidate potential clients, says manager Claudia Accardi, and they are more approachable than you may think.

AS: Tell me about the lines you carry at Hiro's?
CA: Our main line is Alterna. It's out of California, Los Angeles to be specific, and is a great product for all types of hair. It's a product that balances natural ingredients with chemical ones to make sure you get the look you want to achieve. We also carry Phyto and American Crew.

AS: Where do you pick up on these lines and products?
CA: Some lines are brought to up through reps at the International Beauty Association, and others get in touch with Hiro directly. He is Vidal Sassoon's international Asian director, so he's really informed when it comes to what's new and fresh.

AS: Wow, what an asset to have in a salon. What do you think makes Hiro's unique among the masses of hair places in Edmonton?
CA: With every hair cut we offer a three week clean up service. This is a complimentary touch up to make sure your hair cut doesn't loose its texture and shape. We also ensure our clients are comfortable by offering them latte's or cappuccino's whenever they come in. Although we cater to the professional crowd, we are very affordable and not intimidating at all.

AS: Wow, a free 3-week touch up. That's such a wicked idea. How do your stylists manage to stay on top or the latest trends?
CA: Although, like I said, we have a lot of professional, business clients, we also love to do funky looks, as you saw in the show. We are opening up our demographic and want people to realise that we are capable of cutting cool hair. All of our girls go to tonnes of different courses, in and out of town, and we all share what we've learned to maintain the innovative, creative style which has become our signature.

So there you have it. Two Edmonton companies that you never knew could be your cup of tea. Hiro's is not about being just posh, they're about providing customers with unparalleled service and satisfaction. See for yourself. And hey, you might score a free latte while you're at it.

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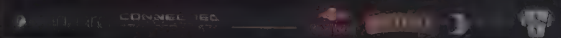
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If they can put a man on the moon...

Promised the Moon explains why the female astronauts of the '60s stayed grounded

By BARRY HAMMOND

In 1959, the space race between the Soviet Union and the United States was fully underway. The U.S. claimed they weren't playing, but everyone suspected they were only saying that because they were clearly losing. Since launching the Sputnik orbiting satellite on October 4, 1957, the Soviets had leapt well ahead of America with a number of space firsts, including an orbiting dog and a rocket which hit the moon. On April 9, 1959, the recently formed NASA held a press conference in which it introduced the word "astronaut" along with the seven men who embodied the word for the Mercury space program. In September of that same year, a chance meeting on a beach in Miami gave another idea to Dr. Randy Lovelace, the man who'd supervised the selection of America's first astronauts; he wondered if it might be worth testing a number of women for the same position.

His reasoning, as documented in *Globe and Mail* journalist Stephanie Nolen's new book *Promised the Moon*, was that since women were smaller and lighter, their space capsules could be more compact and require less fuel to be launched into orbit. Women were also more tolerant of pain and isolation. In fact, the

more he thought about it, he realized women might even be better suited for the job than men.

In 1959 America, however, conventional wisdom held that a woman's job was strictly domestic: cooking, cleaning, keeping house for a man and raising children. Still, the idea of female astronauts intrigued Lovelace. He decided to gather some data. Eventually, his idea led to the preliminary testing of 13 remarkable women for the position of astronaut. But Lovelace had not reckoned on the power of politics, both in the male-dominated upper echelons of NASA and in the high-

REVUE BOOKS

est positions of power in Washington. Nor did he reckon on the highly charged rivalries between some of the women who might be eligible to participate in the program or even to run it.

John Glenn publicly ridiculed them and one of their own may have even betrayed them. In any event, it was the end of a women's space program for almost another 20 years.

In 1961, the female astronaut program was abruptly (and somewhat mysteriously) cancelled. The women protested and even won a hearing before Congress. But their efforts were defeated by sexism and internal acrimony: John Glenn publicly ridiculed them and one of their own may have even betrayed them. In any event, it was the end of a women's space program for almost



another 20 years.

NOLEN'S ACCOUNT of this fascinating episode in the history of space exploration has all the drama of Tom Wolfe's *The Right Stuff*, but where Wolfe was able to supply a happy ending, Nolen's tale is a tragic tale of missed opportunities and crushed dreams, a "what-if" story about the duplicity, backroom games, old-boy networks and downright stupidity of power-brokers. It's the dark (or at

least balancing) side to the upbeat tale of America's triumphs in space and, as such, is revealing reading. It's also a fascinating thumbnail sketch of the history of women in aviation. It may also serve as testimony to the fact that

even if pioneers are not appreciated in their day, their efforts could still eventually change history.

Nolen gets the story down with all the personalities, drama and emotion intact. It's a small epic of achievement. **C**

PROMISED THE MOON

By Stephanie Nolen • Penguin • 356 pp. • \$24

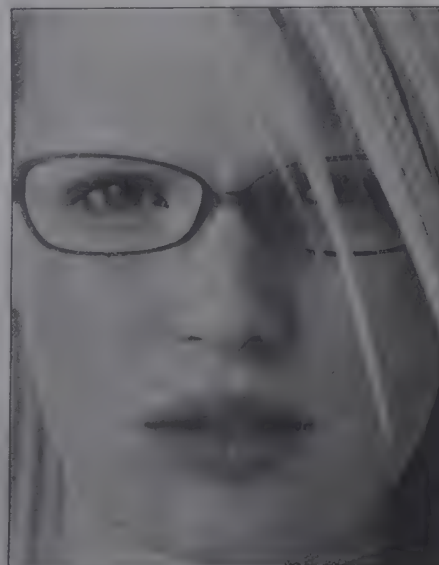


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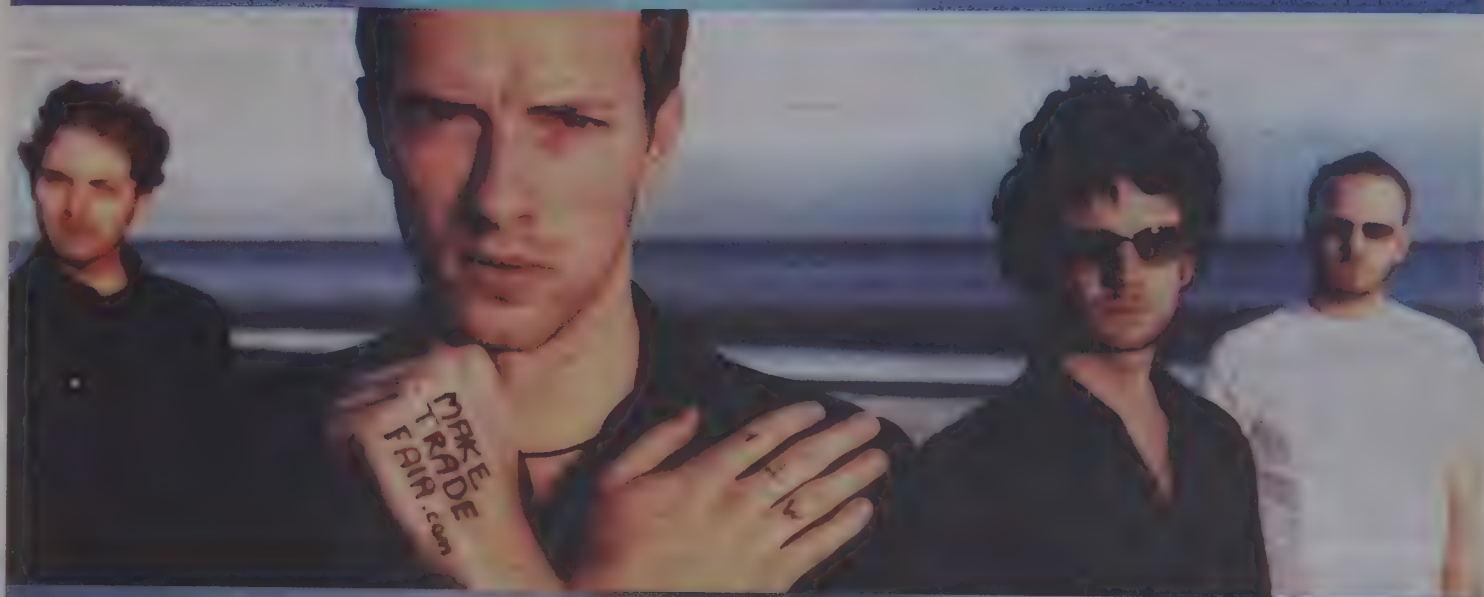
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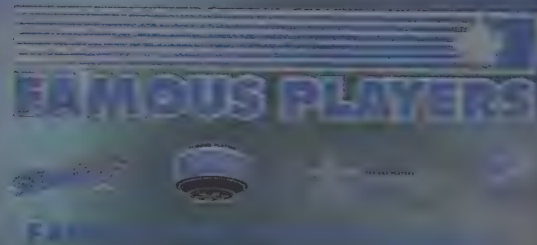
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"I would try anything on here," Kate says, genuinely excited by the selection of what's best described as upscale Southwestern American fare, "and you can't say that very often." From the roasted Marget duck to the pecan, coffee and peppercorn crusted tenderloin with a maple bourbon demi-glaze, it does all look good, though I'd probably steer clear of the seafood pasta (more on account of price than taste—I have a personal ceiling on how much I'm willing to pay for a pasta). After a few nibbles of a phenomenal cornbread doused with chili butter, we decide on the tomato and Mexican oregano lamb shank and something I've never tasted before but am pumped to try: elk. The grilled Spirit River sirloin is marinated in juniper and topped with a blackberry demi-glaze. But before we get at the mouth-watering main courses, there are some PEI mussels on the way. The appetizer is a cocktail of sorts, as it's available in both Caesar and margarita styles. We order the latter, a bowl of mussels prepared in tequila, triple sec and cream,

and the thick mixture has a subtle sweetness to it that we both find pretty appealing. The elk, meanwhile, is the culinary equivalent of what velvet would taste like if you could eat it. I'm not sure if that makes any sense, but suffice it to say that the meat is simply fantastic, enhanced even further by the blackberry reduction on top. I really liked the side dishes too—in this case, some thin asparagus spears with a drizzle of olive oil and balsamic vinegar and a taco shell stuffed with buttery mashed potatoes. Very nice. No problems with the lamb either. The burly shank is smothered in the tomato mixture and set atop a serving of the same mashed potatoes. It's advertised as falling off the bone and that's no lie—the meat easily pulls away with a few light tugs from the fork. Average Price: \$\$\$\$ (Reviewed 10/23/03)

THE BLUE NILE ETHIOPIAN CUISINE

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As I walk up to the front door of the Blue Nile, I feel like I'm entering someone's home. Colourful flowers line the walkway and the tiny patio out front is like the stoop of a house. Blue Nile's menu has just 10 items (none of them costing more than over \$10) so it's easy to make a decision and feel good about it. I consider the doro wat, a traditional Ethiopian chicken stew, and the rito, very rare chopped beef with spiced butter, mitmita (a special red pepper sauce) and homemade cottage cheese, but the combo platter makes the most sense

since it offers a wide assortment of dishes to explore. There's a beef dish (named either kay wat or alicha wat, and I'm afraid I'm not sure which), shiro wat (a ground pea mash with onions, tomatoes and green peppers), tikel gomen (cabbage, potato and carrots simmered in a mild sauce with ginger, garlic, onion and green pepper), yeabesha gomen (steamed spinach) and a small portion of the Blue Nile house salad. We also ordered some ye bag wat, lamb braised in the common red pepper sauce. Everything is placed in a mesob, a large woven basket that partitions all the items into small servings. The bottom of the mesob is lined with injera and the food is carefully placed atop it. Our server brings the lamb out in a separate bowl and spoons it into the centre of the basket, creating a layout that resembles an artist's palette. Just as colourful, too. The ye bag wat is especially tasty, with a fiery kick that doesn't overpower. We also really like the ground pea, which looks like a glob of yellow humus, and the steamed spinach, which reminds me of how my mother would cook greens like Swiss chard—it's bitter but very tender and nicely complemented by the pieces of injera. Average Price: \$\$ (Reviewed 09/25/03)

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The boys in the bright white sports bar

Schänks' clientele can be alarming, but it's all part of sports bar dining

By DAVID DICENZO

I desperately needed a win in my fantasy football pool and with two of my stud players featured in the Sunday night game between the Green Bay Packers and the Minnesota Vikings, my favourite team since childhood, two words rang in my ears: sports bar. Edmonton has its share of 'em and fellow fantasy franchise owner Steve and I figured a night of grub and the gridiron at Schänks would be a good way to kill a few hours.

"The thing I love about Schänks," Steve says, "is that other than the track, there's not a bigger cavalcade of problem gamblers anywhere."

How prophetic. Just as we sit down in front of one of the many massive TV screens with the game on (they have the sound up for the NFL tilt as opposed to the CFL play-off game, which in a way is too bad), I can't help but notice the freakshow going on one table over. The guy in question is wearing a leather tricoloured Miami Dolphins hat, his dirty jeans are wide open with his ample gut hanging out and in between nervously sipping coffee, hauling on cigarettes and choosing plays on his QB1 machine, he appears to be rubbing himself down, head included, with a bottle of Absorbine Jr.

I'm simply shocked. And more than a touch scared. I've gotta eat with this dude in front of my face. Steve figures that if we were in some

parallel world, all we had to do was envision the exact opposite of Mr. Universe.

"It would be that guy," he says.

The image spawns a great name for this poor sap—Mr. Alternate Universe. Perfect.

Anyways, decent sports bars are all about activity and interaction. Virtual golf, pool, off-track betting—Schänks has it all. While you blow copious amounts of dough on all that stuff, you eat. Sports bars have the luxury of attracting a clientele with low culinary expectations. Trust me—Mr. Alternate Universe isn't the type to critique the nachos. Some places might go above and beyond in attempt to wow the patrons, but

RESTAURANTS

fact is, they don't need to. Meathead guys are generally easy to please.

Well, maybe not entirely. I'm a little chuffed about the meager order of hot, boneless wings that we start out with. Nine bucks and there's nothing more than a handful of overdone, deep-fried chicken chunks with some hot sauce and a side of ranch. Luckily, one my superstars has already scored a touchdown so I'm in a good mood—just like the hardcore CFL fans celebrating Saskatchewan's rout of Winnipeg.

THE QUALITY slightly improves with the next round of eats. I go with the peppercorn Jack burger, while Steve tries the spolumbo submarine sandwich. I hadn't had a burger in a while, so it's a treat to sink into the big patty, which is seasoned with—get this—"course" pepper and a Jack Daniels barbecue sauce. I wonder for a second if the

typo was on purpose. Nah. My mixed greens on the side have about as much spring as the Blue Bombers offence, but the crispy order of kettle chips makes up for it. The home-made chips are nice and hot, served with a bowl of a real spicy onion and cream cheese dip. It's definitely the "play of the day" in this highlight package. Steve has no complaints about the baked spolumbo sub, which is filled with sausage, sautéed green peppers, onions, mozzarella and marinara sauce, but maybe that's just because he's mesmerized by our buddy. Mr. Alternate Universe stands up for a stretch and reveals to everyone unfortunate enough to be in the vicinity that he might not be wearing underwear.

There's more fur showing than at a *coureur de bois* trading post.

"That's the most disturbing thing I've ever seen," Steve says without the slightest intention of being humorous. And who the hell am I to argue? Wow. Incredible, horrifying stuff.

I take advantage of the more-than-lengthy 2 p.m. to 10 p.m. Sunday happy hour—Steve makes a good point when he notes, "You don't want guys thinking straight when they go up to make a bet"—by ordering a final beer before we decide we've had enough of the sports bar sensory overload. I'm full, my football players have done well and I'm ready to get away from the half-naked guy on the verge of oblivion.

Some advice, folks. Gotta big game to watch? Schänks is the place. But for you ladies in the husband-hunting business, *stay away!* ☺

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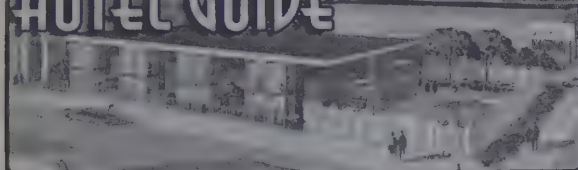
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DISH WEEKLY

the Lemongrass Café, a tasteful little Vietnamese place. Thankfully, it was open—the better half in the passenger seat gets awful grumpy when she's real hungry. We were seated in a deuce up against the camel-coloured walls and dove right into the menus. I considered choosing something from the interesting drink menu, be it a green tea-laced martini or a Nhau vo sake Caesar but we didn't have the time. Need food—now. Kate and I figured we'd pick one main dish each, while I made the executive decision to start with some spicy kimchee and a special Southwestern Vietnamese noodle soup. Our capable waiter laid down the dishes—a plate of lemon chicken and a neat-looking vegetarian option, tofu with mango and apple in a spicy red curry. Oh, and some perfectly cooked fluffy rice. The crispy pieces of chicken were topped with a sweet, lemony glaze. Nothing fancy, but it sure hit the spot. And I really loved the vegetarian dish. The tofu still had some texture to it despite swimming in the lovely, rich curry. It included a few different types of apple chunks, though I didn't find much mango in it—just a little bite every now and then. I'm assuming the sweetness of the fruit was designed to counteract the fire of the curry and it all worked wonderfully together. (It was just fantastic spooned over the rice.) Our dessert, chocolate and pecan spring rolls, arrived atop a white, shell-shaped plate with three balls of lichee, a small dollop of whipped cream with a mint leaf and a tiny bowl of ginger coconut caramel glaze for dipping. This was a small masterpiece. I'd never seen a dessert like it and the taste was incredible—rich chocolate, melded with the pecans and paper-thin layers of the crispy spring roll, still hot. **Average Price: \$\$** (Reviewed 08/28/03)

LEVA
11053-86 Ave • 433-LEVA
As soon as I walk into Leva, my eyes lock on the impressive-looking Sicilian cannolis behind the counter—I haven't seen old-school pastries like that in a long, long time. I instantly decide that after a relaxing, late afternoon bite, I'll be trying

one. The main menu items are things like homemade thin-crust pizzas and tramezzinis, which are grilled sandwiches. But I notice some unique items too, like the biscottis—lemon pistachio or anise-flavoured. Very cool. There's also a nice array of imported beers and Italian wines, like the Nipozzano Chianti, a fantastic choice I've enjoyed on a few occasions. I go with the chicken pesto tramezzini and ask for a side of green bean salad. Antonio, the guy who seems to run the joint, tells me they're out, so I go for the potato salad. He says I'll like it. The tramezzini is incredible and I'll tell you why: I've had the chicken and pesto combo at other places and usually it's chicken loaf that comes with it. Not at Leva. Real, tender chicken breast, sliced thinly, combined with a tasty pesto and cheese. (I believe Antonio said it was Edam.) And the perfectly spherical scoop of potato salad is excellent—Antonio has left the skin on the potatoes, which I like, and he's mixed in a few artichokes too. He's also finished it all off with a drizzle of olive oil and some grated cheese on top. **Average Price: \$** (Reviewed 10/02/03)

PAT 'N MIKE'S FAMILY RESTAURANT
17732-102 Ave (Westgate Business Park)
• 484-7673
However long it's been since Pat 'n' Mike's got started, I figure not much has changed. And that's good. As I sit at the diner-style counter in my spacious, swiveling double seat, I gaze around the noisy room and find all sorts of cool stuff. There's a rack filled with those mini-boxes of cereal and nearby is a couple of pies awaiting their call to duty. I smile when I see the circular, revolving chiller that the open kitchen utilizes for new orders from the "veteran" waitstaff. And Mike himself is making the rounds, keeping an eye on things during the controlled chaos of the lunch rush. I decide on the cutlet sandwich with some fries and coleslaw on the side. Almost everything that I see coming out of the kitchen has gravy on it so I join in and get a scoop for the fries. Now, I'm not going to pretend that my sandwich is one of the best things I've ever ingested—it was zapped in the deep fryer just a little too long for my liking—but for \$5.75, I didn't really expect the world. I was eagerly anticipating the "special

sauce" but can't help but crack another smile when I find relish and mayo on my bun. The chunky slaw is pretty good, though. The two pies available for dessert are pineapple coconut cream and an apple crumble. I choose the latter, which costs me a mere toonie—half a buck more to have it à la mode. How sweet is that? The piece of apple crumble is huge, so I'm guessing Mike doesn't make all his profit from the pie counter. **Average Price: \$** (Reviewed 06/26/03)

PORTUGUESE CANADIAN BAKERY
5304-118 Ave • 413-4056
I knew I was onto something when the three glassy-eyed guys in front of me at the counter each ordered big Portuguese sandwiches. It sounded as if this were a routine for them. While I waited for the trio to get their order, I checked out the rest of this small bakery, a shop stocked with an assortment of homemade breads and pastries, frozen seafood, great European food items, dried herbs and a selection of impressive olive oils. There was also the deli counter, of course. Finally, it was my turn. When you order the Portuguese sandwich, you get your choice of two meats and one cheese. I chose the rosemary ham (sort of a poor man's prosciutto with rosemary caked around the outside), something called hot paio (similar to a hot capicollo) and some creamy havarti cheese. When my own giant sandwich was served, I immediately took notice of how it was arranged—bread, mayo, rosemary ham, cheese, lettuce, tomato, cheese, paio, mustard. I'm positive the preparer did this on purpose. Each bite wasn't just a mish-mash of layers in which each individual item got lost in the shuffle. Instead, the ham would sometimes hit my tastebuds first and give me a stronger hint of the rosemary. Sometimes, the paio made a stronger impact. It was interesting. I preferred the soft codfish ball to the shrimp version, which was more like a fried dumpling filled with a pink mixture, though both were tasty. **Average Price: \$** (Reviewed 04/10/03)

PUB 1905
10171 Saskatchewan Drive • 431-1717
There's definitely a sporting flavour in Pub 1905 (the old Ritchie Mill restaur-

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rant). Yeah, they still have the old stone walls, but it's amazing how a few strategically placed hockey jerseys can change a restaurant's theme. And the mood is further lightened by pictures of Canadian celebrities (Michael J. Fox, Leslie Nielsen, John Candy and even a print of Rush's *Moving Pictures*) strewn across the walls. They may have changed over to a pub theme, but the food has flair. Despite the changeover, there's still a special on mussels. Our big bowl, done in a tasty coconut curry cream sauce, was delicious. They were large, plump suckers and the half-price deal of just \$5 was certainly okay with the woman and me. We also tried the black tiger prawns in Cajun butter, an appetizer-sized spinach salad and something called a gourmet stuffer, a huge baked potato topped with your choice of special sauce. **Average price: \$** (Reviewed 04/10/03)

RICKY'S ALL DAY GRILL

10140-109 St • 421-7546

Ricky's—a western Canadian chain with a ton of outlets throughout B.C., Alberta and (I believe) Saskatchewan—serves a bevy of diner staples like liver and onions, Salisbury steak, burgers and sandwiches, but there are almost two full pages of brekkie food on the menu as well, and the cool thing is it's all available any time of the day. It's definitely a boon to the hungry diner, even if it throws a mighty big wrench into the selection process. Coffee cups are already on the tables (turned upside-down no less), and the seating consists mostly of booths. You half-expect Linda Lavin to walk up to take your order, but the Ricky's inner belly is new and clean, not beat-up and dingy like Mel's. It's like a new pair of glimmering white kicks—you need to scuff them up a bit... you know, work 'em in. They even offer shakes, so I order a chocolate one, the first time I've done so in a restaurant in years and years. The triple chorizo Benny was absolutely gargantuan, with three eggs and a mountain of home fries piled onto an extra-large red plate (heated, good for keeping the breakfast contents warm). **Average Price: \$\$** (Reviewed 05/29/03)

TERRY VAUGHN'S SPORTS LOUNGE

10136-100 St (The MacLeod) • 428-3399

If you know anything about stalwart Eskimo wide receiver Terry Vaughn, then you know he's a class act who always looks good on the football field. It's no surprise, then, that the establishment that bears his name should have the same characteristics. The space is big (okay, that's where the similarity to TV ends) and bold, with stained wood chairs/accents, a beautiful long bar, comfy leather couches and a super-high ceiling left over from the bank that was housed in the space some 20 years ago. I'm starving when we walk through the door and in time, a healthy serving (in quantity, not cholesterol) of hickory smoked chicken dip is placed in front of us. The rich portion of dip—a tasty combo of jack cheese and tender chunks of chicken topped with melted cheddar—is pretty large. Served with fresh tricoloured corn chips and salsa, it's a great starter. I know it will fill us up but I can't stop dunking the chips until every last bit of the concoction is scraped from the sides of the bowl.

We split a house salad, a standard

mix of greens and veggies, but the tangy mango vinaigrette we chose sets it apart from similar items on most menus. Even though the dip has bird in it, the slow-roasted jerk chicken with rice and beans jumps off the page at me. One problem: no beans in the rice. Oh well. The chicken is incredibly tender and man, the jerk coating hits me harder than Terry's teammate Singor Mobley in the open field. This was serious heat. I really like the dish, but for a few shaky moments, I feel like I'm in a sauna. Our server, a friendly lass from Nova Scotia, recommends the cheesecake for dessert and we like the sound of a strawberry and chocolate combo for topping. Really good stuff and nicely presented, with a few fresh mint leaves on the side. We're filled up big time by this point and ready to get outta Dodge. The tab comes and I'm fairly impressed that we've only racked up a bill of about \$60, despite what seemed like a substantial amount of food and drink. **Average price: \$\$\$** (Reviewed 08/14/03)

THREE MUSKATEERS FRENCH CREPERIE

10416-82 Ave • 437-4239

"The cuisine of cowardice," remarks Steve as we walk in to grab a bite. "I wonder what they'd say if I asked for freedom fries?" In fact, we order a couple of Fin du Monde beers (from Quebec) and scan through the brunch menu. I quickly fall in love with this brew, which is murky and looks like a frothy mango juice but boasts a great sweet taste—amazing considering that it's nine per cent alcohol. Exceptional flavour and a high alcohol content—that's a dangerous mix on a sunny day. After a scan of the menu, Steve makes his decision. "I don't know what it is," he says, "but I'm getting the gallette Canadienne." Myself, I can't stray away from the eggs Benedict, especially when the Hollandaise sauce is homemade, unlike the handy Knorr packets I use in my own kitchen. Steve's gallette is a whole-wheat crepe stuffed with smoked salmon, sour cream and capers and topped with a pink seafood purée. He takes care of the entire thing so I'm guessing it's good. My eggs Benny are sensational. I'm certainly pleased with the buttery Hollandaise, but the thick, juicy back bacon makes the dish even better. The home fries could've been a little crispier, but still, it's the best Benedict I've had, which is saying a lot. I've tried many. **Average Price: \$\$** (Reviewed 04/24/03)

TOKYO EXPRESS

Various locations

Edmontonian Cathy Luke digs her sushi. The only problem is that her busy lifestyle made it difficult to make regular stops at all her favourite local haunts. What she (and people like her) needed was a quick answer to that craving—so she opened up Tokyo Express. How's that for problem-solving? The Hong Kong-born Luke, along with her sushi chef brothers Steve and William, debuted Tokyo Express five years ago at WEM and now the family owns seven River City locations, including the groundbreaking drive-thru down on 23rd Ave, a first in the Great White North. "I am a sushi lover," Luke says. "I thought that there should be a place where you can grab it quick, with good quality and reasonable prices. 'That's how we started.' Well, I've now run the gamut at Tokyo Express. In four days, I

made three visits to two different locations, sampling a wide selection of what the homegrown chain had to offer. My stomach was rumbling by about noon so I went to one of their two mall locations to enjoy a massive rice bowl—the teriyaki chicken, to be exact. For \$4.95, you get a hearty dish loaded with rice, julienned carrots, cucumbers and a breaded piece of chicken, slathered in the teriyaki and topped with sesame seeds. On Saturday, we ordered the udon noodle soup, a single dynamite roll and rainbow rolls. Oh, and green tea. The udon was wicked, a generous helping of broth loaded with the thick four-sided noodles, crab, a breaded pork cutlet, sweet tofu, fish cake slices, green onion and a big, deep-fried shrimp. Monday, I tried the assorted sushi combo and took advantage of the add-on, \$1.99 for miso soup and green tea ice cream. So there you go—three trips in four days, at a total cost of about \$30. Try and scout out four decent, healthy meals for that much dough. **Average Price: \$** (Reviewed 05/01/03)

TROPİKA MALAYSIAN CUISINE

6004-104 St • 439-6699

As we meet up in the front entrance of Tropika and I'm amazed by how packed it is this jumping Friday night. I've been here before and I loved it—but that visit was quite some time ago. Years, in fact, and it seems Tropika's gotten a lot more popular since then. And why not? With the straw weaving over the bar, the big woven chairs reserved for VIPs and the Hawaiian shirts on the waitstaff, it's like island party central in here. Before we even look at the tantalizing food menu, we giggle at the depth and variety of the drink list. Doctor Funk (and Doctor Funk's Sun, made with 151 rum), Bellini, Scorpion—they all look good. Birthday boy John finds his groove when he orders a Tropikolada, a drink that apparently comes from heaven. "You couldn't come up with anything that would make me happier," John says after slurping up the last bit of what one table member calls "an Orange Julius with alcohol." I figure food will make us even happier. Right out of the gate, we try some starters: a dozen satays (pork, beef, chicken and lamb), five Indonesian spring rolls and two bowls of Singapore Laska, a hearty soup with vermicelli noodles. The crunchy peanut sauce goes well with the satays and the spring rolls are incredibly neat, stuffed with pan-fried pork, Chinese mushrooms and shredded jicama, then deep-fried extra-crispy with peanuts on the outer shell. The Singapore Laska is a feast with shrimp, tofu and fish cakes all married together in a tasty broth. My favourite, however, is the Kari Lembu, a sensational dish of melt-in-your-mouth curry with beef. We also ordered something known as Nasi Goreng, a local recipe of Malay fried rice and a few delectable side dishes, including steamed spinach and Sambal Bunchies, firm green beans with prawns and Sambal sauce. While each of these creations rocks (very spicy stuff), the most memorable item is the Sayur Lemak hot pot, which comes to the table in a small kettle filled with vegetables and prawns simmered in a Malay coconut sauce. Oh, it was awesome, the broth so rich and colourful—by far the pièce de résistance. **Average Price: \$\$** (Reviewed 10/09/03)



GINSENG RESTAURANT

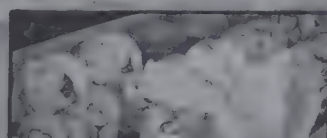
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MUSIC • this week

thursday

Readers of Toronto's *NOW Magazine* recently picked singer/songwriter **Sarah Slean** as their favourite female performer, and we love her too. Ms. Slean's excellent *Night Bugs* album killed us, and after she finishes a European tour with Bryan Ferry, maybe she'll get around to recording a new one. Oh, and she's apparently written a musical called *Boy Wonder*. You can see her plunk out lovely songs tonight at Myer Horowitz Theatre. Local Ann Vriend opens the show.

friday

Local Latin act ¡Bombar! are doing a live broadcast for CKUA from Festival Place in Sherwood Park, while psychobilly band **Big John Bates and the Voodoo Dolls** bring their self-described "switchblade rock 'n' roll" show to the Sidetrack Café. If you're into Jim Rose, Los Straitjackets and the Reverend Horton Heat—with a touch of swing—then you'll want to get there early. That way, you can enjoy the Krazy 8's as well.

saturday

He's handsome, he's talented and he cares. That's **David Usher**, the former Moist frontman who's carved out a successful solo career plying his brand of emotional pop. His new album, *Hallucinations*, is another collection of Usher's poetic musings, and you can get inside his head when he plays at Red's with up-and-coming epic pop rockers **Pilate**.

sunday

Need to hear some weird, experimental stuff? Then check out **Lost Sound, Found Sound**, the name of the Minden Duo's gig at Spruce Grove's Horizon Stage. It's a collaboration between Carla Hallett and Robert Minden, who have been using uncommon acoustic instruments like toys and saws to tell their tales. Oh yeah, did we tell you it's a kids' show, approved by top educational institutions? Freaky.

monday

Virtuoso flamenco guitarist **Jesse Cook** returns to Edmonton, taking advantage of the excellent acoustics at the Winspear Centre. Cook is on tour promoting his new album, *Nomad*, which he recorded with musicians all over the world, lugging around his laptop and seeking out new sounds and ideas from Ipanema to Cairo. Tickets are available at the Winspear box office.

tuesday

Local club promoters Connected Entertainment have spent the last year bringing some of the world's best house DJs, including Satoshi Tomiie, Miguel Migs and Marques Wyatt, to town. They're celebrating their first year in the biz with a party down at the Standard, headlined by U.S. house legend **Roger Sanchez**. Tickets are available at Foosh, Colourblind, Underground and Ticketmaster.

wednesday

The Sidetrack Café welcomes some party-time ska back to its stage with the return of **The Planet Smashers**. They'll have copies of their new CD, *Mighty*, in the trunk, and they've brought along Flashlight Brown and Jesse James for the ride. Get ready to skank to some big, meaty sounds and blaring horns. Tickets at Ticketmaster, FS, Listen, Blackbyrd, Freecloud and the Sidetrack.

newswire

Former Big Wreck frontman **Ian Thornley** has signed a solo deal with 604 Records, the label owned by Nickelback's Chad Kroeger.... Newly minted Netwerk artist **Oh Susanna** returns to Edmonton's Sidetrack Café on December 2.... The Track will also present **Veal** with Slow Fresh Oil and the Paperbacks on November 27.... Not to be outdone, New City will present **The Supersuckers** on December 9.... After failing to nail the Strokes in the studio, Radiohead producer **Nigel Godrich** will helm the next record by the Beta Band.... The release of **Jay-Z's** final disc, *The Black Album*, may be moved from its original off-cycle date of Friday, November 28 to Tuesday, November 25 to head off piracy.... **Evanesence** co-founder and guitarist Ben Moody abruptly left the band in Berlin last week in the midst of a world tour, and will meet with label execs at Wind Up Records to discuss the incident.

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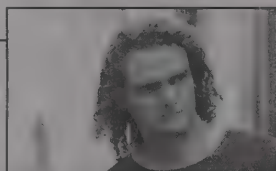
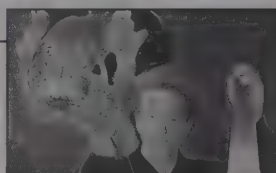
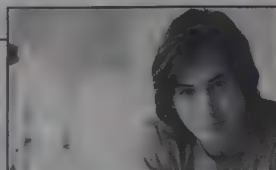
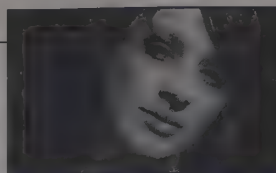
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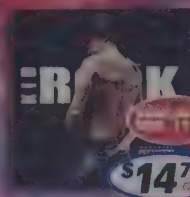
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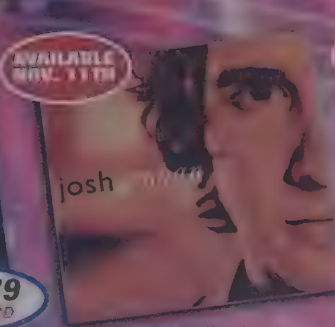
KID ROCK - Kid Rock



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- Everything To Everyone



JOSH ROUSE - Closer



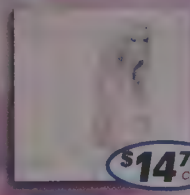
RED HOT CHILI PEPPERS
- Greatest Hits



R.E.M.
- In Time: Best Of R.E.M. '88-'03



V.D.D. - Playable On Death



EMMYLOU HARRIS
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J II
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J Houses Of The Holy
J In Through The Out Door
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J Bleach
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J Wulgar Display Of Power
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J Ego Tripping At The Gates Of Heaven
J Yoshimi Battles The Pink Robot
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J Up

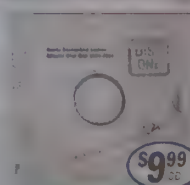
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J Heart Shaped World
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JOHN MITCHELL
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J Court & Spark
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J Timespace: Best Of Stevie Nicks
PANTERA
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THE ZIPPO
J Presence

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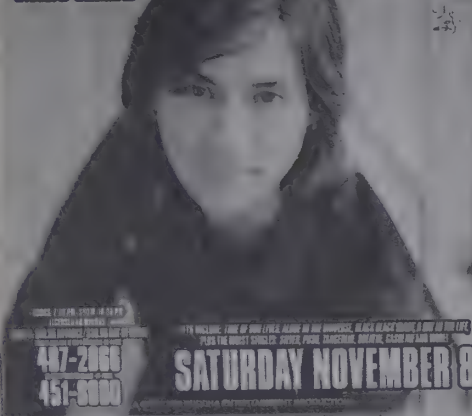
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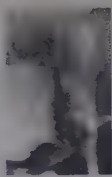
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MUSIC



music notes

BY PHIL DUPERRON
AND JERED STUFFCO

Infinite Knives

End This Week With Knives • With White Walls and Far From Over • Stars (upstairs) • Sat, Nov 8 With a name like End This Week With Knives, you'd expect a band with some vicious overtones, full of dramatic stories about killing sprees and self-mutilation. Unfortunately, the truth is much more banal than that. The Vancouver five-piece hardcore outfit lifted

their catchy name from a song by one of the bands some of its members belonged to before End This Week got together two years ago. "There's no violent connotation to it or anything," explains singer Cody Robinson. But that doesn't mean they lack fire. The MP3 files from their upcoming EP are intricate, powerful songs with hardcore's signature screeching vocals layered over uplifting harmonies.

We Are So Transparent was supposed to be released this fall, but it's been pushed back until January. "It's fully ready," says Robinson. "It's been mixed and mastered—it's actually been ready for a little while now. We're just preparing the artwork right now. We're sort of in the concept stage right now but once that's ready to go, it's getting sent off."

The disc was recorded by Jesse Gander (ex-Operation Makeout, now Black Rice) at his studio, Rec-age Recorders, where End This Week also recorded their earlier demos. "We liked his input

and liked his work so we went back and did the EP with him," Robinson says. "He's really good. He started out all by himself and built his studio up and now he's getting a lot of business. He's booked months in advance now."

End This Week did their first Canadian tour this summer to try out their road legs and spread their name around. After playing some wicked shows in Alberta and Winnipeg, where they hooked up with like-minded bands like Edmonton's Savannah and Milwaukee's Misery Signals, they showed up in Ontario during the big blackout and had to cancel a few shows, which put a damper on things, but only a mild one.

"Overall I was really amazed," Robinson recalls. "For our first time across the country, it was pretty good. Now we just want to follow it up. We've got some people looking at us that are pushing us to do a bit more touring and we want to push ourselves. It's been kind of a struggle. I mean, we've finally figured out this is

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The Neckers • With the Vertical Struts • Seedy's • Sat, Nov 1 • reVUE The best word to describe the Vertical Struts is "frantic." While the Edmonton duo starts off with a couple of mellow guitar numbers, it's when they let their hair down they truly come into their own. Frontman Raymond Blesinger flails madly about, lashing out of the instrument and creating a storm of sweet, sweet noise. Calgary's the Neckers, meanwhile, seem to have left a bit of their goofy punk musings by the wayside and came out fighting as a pure rock 'n' roll machine. Singer Bill Heatherington wasn't content to just get the crowd up and moving; he got down and dirty with them on the dance floor, shakin' his thang all over the place with some explosive moves. (PD)



Photo: D. P. Furlong

what we want to do with our lives and we're gonna push to see what we can do with it. A couple of us have some sort of career-oriented jobs, so it's kind of hard, but we're making the sacrifices to make it work." (PD)

It's Glamour time

Glamour Puss • Sidetrack Café • Sat, Nov 8 Usually, when people from the rest of Canada think of music from the Maritimes, images of fiddlers and Highland dancers automatically spring to mind—complete with a stamp of approval from the Canadian Broadcasting Corporation. However, despite Canadian audiences' seemingly endless appetite for Celtic music specials, other styles like the blues and zydeco have been an important part of Atlantic Canada's musical heritage for decades. Decades? Make that centuries.

"Cajun music actually originated here in the Maritimes," explains Travis Furlong, guitarist with award-winning blues/roots combo Glamour Puss. "After the expulsion in 1763 when the people wouldn't swear allegiance to the English monarch, a lot of Acadians ended up in places like New Orleans, where the music started to swing a little."

Less tragically—and through their own choice—the members of Glamour Puss have also taken their sound all over the continent, playing regularly at festivals across North America and winning ECMAs the way most bands guzzle beers. "For this tour," Furlong says, "we're gonna fly to Winnipeg and then carry on from there to Vancouver. Then we come home for a few days and then we'll do some stuff in Quebec, then some stuff in Newfoundland and then out to Ontario, and then we're heading to the States for a couple of weeks. But we'll be home by Christmas."

Furlong and his pals call Moncton their home base, but they've been spending more and more time on the road. "We've been full-time with this band for six or seven years now," Furlong says. "Everybody in the band has been playing for 25 or 30 years. You try to keep learning more and absorbing more and trying to get closer to the real vibe of it all. It's nice to evolve, and everybody in the band works at that. Getting to play across Canada and the States and Europe as well has allowed

us to meet and play with a lot of important blues and zydeco musicians, which has been a big influence on us." (JS)

Do you want Guys with that?

The Hot Live Guys • With 7 and 7 Is • Seedy's • Sat, Nov 8 What is it about rock 'n' roll bands that makes them so flaky? Maybe it's all the decibels rumbling through their brains or too many gigs where they get paid in beer. After several unsuccessful attempts to get a hold of the Hot Live Guys from Winnipeg, I finally get their manager on the line. He can't seem to find the band, but he plays the cowbell on *The Legend, The Legacy—Part 2*, the Guys' newest disc, and taught guitarist Julian Bargain his first chords to a Nirvana song a decade ago. So he'll just have to do.

He explains the Hot Live Guys have been around slamming out the rock "in one form or another since 1996." There are four core members but they've been known to play with as many as seven screaming lunatics onstage at once. "I'll play in the big shows," Porter says, "like when we open for the Super-suckers here in December."

The band's name conjures up images of Chippendale's dancers strutting around with guitars while hot and cold running groupies soak up the sweat with their panties. (And typing their name into Google tends to reinforce that racy impression with thousands of interesting hits.) "It's pretty funny," Porter says, "because none of us are at all attractive. So it's sort of tongue-in-cheek. I've noticed how many penises pop up on my screen when I do a name search, however. Anything to get us a little more exposure. Y'know, Hot Live Guys—porn. It's all good. A lot of people are looking for hot live guys on the Internet."

The Hot Live Guys have been expanding their territory lately. Not content to play in the isolation of their hometown, they've been hitting the road as much as possible and they've started to notice a trend. "Each time we get better and better," Porter says, "and Joe the guitar player gets drunker and drunker. No matter what club we play, we always come off to the crowd seeming like we're homeless. People buy our CDs out of pity." (PD)

Burying a 'Bone in the Garden

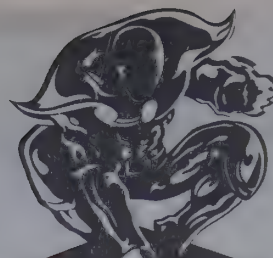
Leafbone • Urban Lounge • Wed, Nov 12 Hip nightclubs, art schools and neighborhood garages have long been breeding grounds for rock bands. Now you can add one more locale to that list: Italian/American restaurant chains. "We all met while we were working at the Olive Garden," explains Leafbone vocalist Colin Roblee.

While the Olive Garden may not have the same romantic cachet as, say, CBGBs or the Rhode Island School of Design, the members of Leafbone soon ditched the pasta and garlic bread for guitars and drums, and with the addition of a saxophonist (Cayley Burgess) and a new drummer in Jon Morgan, Leafbone was complete. "Basically, I write very much in a folk style and then build on it," Roblee says. "Right now I'm in the jazz program at Grant MacEwan, so that affects the sound as well." Roblee, who describes the band's sound as "pop-rock" with a jazz influence, writes all of the band's material, and even takes care of his bandmates' individual parts.

So, considering that Roblee essentially tells the band what to play, has he encountered any hostility? How do his bandmates feel about taking orders from the guitar player? "Everybody has always been encouraged to bring songs to the band," he says, "but that hasn't really come up yet. It just happens that I'm the writer in the band, and I had about half of our repertoire written before we even formed."

Additionally, while Roblee contends that the band's singer, Lisette Moores, is "a very talented vocalist," he admits that some of the band's members aren't, shall we say, as accomplished as others. "My girlfriend [Van Lee Tran] plays bass in the band," he says, "and she basically just picked it up to help me out. She's actually getting pretty good, but she still finds it difficult to improvise."

Though the band has only played a dozen or so local gigs, Roblee already has his eye on a summer tour. "I think we'd like to get on the festival circuit," he says, "because we can't really pigeonhole any of our songs and festival crowds are really open to different sounds." (JS)



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2. The Strokes - Room On Fire (rca)
3. Emmylou Harris - Stumble Into Grace (nonesuch)
4. Paul Westerberg - Come Feel Me Tremble (vagrant)
5. Coheed & Cambria - In Keeping Secrets Of Silent Earth:3 (equal vision)
6. Rufus Wainwright - Want One (dreamworks)
7. The Shins - Chutes Too Narrow (sub pop)
8. Van Morrison - Whats Wrong With This Picture? (blue note)
9. Anti-Flag - The Terror State (fat)
10. Petra Haden & Bill Frisell - S/T (true north)
11. Hatebreed - The Rise Of Brutality (universal)
12. Steve Winwood - About Time (sci fidelity)
13. Joel Plaskett Emergency - Truthfully, Truthfully (maple)
14. The Distillers - Coral Fang (hellcat)
15. Beautiful - A Tribute To Gordon Lightfoot (northern blues)
16. Iron & Wine - The Sea & The Rhythm (sub pop)
17. UNKLE - Never, Never, Land (no wax)
18. Hawksley Workman - Lover/Fighter (universal)
19. Eric Bibb - Natural Light (earthbeat)
20. Kid Koala - Some Of My Best Friends Are DJ's (ninja tune)
21. Ladytron - Softcore Jukebox (emperor norton)
22. Harry Manx & Kevin Breit - Jubilee (northern blues)
23. The Jayhawks - Rainy Day Music (american)
24. Jennifer Warnes - The Well (ryko)
25. Edie Brickell - Volcano (universal)
26. Yo La Tengo - Today Is The Day (matador)
27. The Rapture - Echoes (vertigo)
28. Eva Cassidy - American Tune (blix street)
29. Blackie & The Rodeo Kings - Bark (true north)
30. Death Cab For Cutie - Transatlanticism (barsuk)

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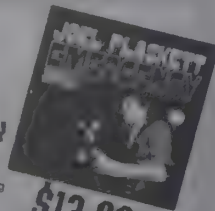
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THU LIVE MUSIC

BLUES ON WHYTE The Zig-Zag Bluesband; no cover

CASINO (YELLOWHEAD) Samantha King (pop/rock)

DUSTER'S PUB Open jam session every Thursday

FOUR ROOMS (DOWNTOWN) Dan Skakun

HUDSONS TAP HOUSE Richard Blaze

INTERLOUGH PUB Twentyfold

LONGRIDERS The Mark Lorenz; 7pm (door)

MYER LOWMYRE THEATRE Sarah Slean, Ann Vnend; all ages, licensed event; \$12 (adv); tickets available at TicketMaster, Blackbyrd, Luten, SUB/HUB/CAB info desks

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Tony Dixon

SIDETRACK CAFE The Jim Cuddy Band; \$35 (door)/\$30 (adv); tickets available at TicketMaster, Sidetrack

URBAN LOUNGE Life With a Woodpecker; no cover

DJS

THE ARMOURY Lo Ball Night; top 40

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Thump; in-tronica with the DDK SoundSystem

DECADENCE NIGHTCLUB Majestic Thursdays: house with Transient, Josh, LP

ELEPHANT AND CASTLE ON WHYTE Sleeman Method Thursdays: hip hop, downtempo with DJ Headspin

FILTHY MCNASTY'S Punk Rock Bingo, with DJ S.W.A.G

LONGRIDERS Hot Latin Nights, free dance lessons 8-9:30pm

MANHATTAN CLUB Freestyle Thursdays house/trance with DJ MD and guests

NEW CITY SUBURBS Progress: electro/new wave with DJ Miss Mannered and guests

THE ROOST Rotating shows: Ladonna's Review, Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

SAVOY Funk w/Bob Trampoline and Ben Seedy's Kicked in the Teeth

Thursdays with DJ Lloyd

THE STANDARD Spin Thursdays: house with Trpswitch, Nestor Delano, Johnny D'enco, Dan Costa

VELVET LOUNGE Urban Substance: hip hop/R&B with Spincycle, Invinible, J-Money, Sean B

YOUR APARTMENT Thursday Night Shake Down: Motown, northern soul, Funk, '60s pop with DJs Traydy and Alex Zwoil

FRI LIVE MUSIC

A STARS Main Room: Midwestern Fiesta featuring Reno Upper Room: More Bad Nes, Ass, Road to Nowhere

BLUES ON WHYTE The Zig-Zag Bluesband; \$3

CAPITOL HILL PUB Crush

CASINO (YELLOWHEAD) 2-Much (country) PIANO BAR Every Friday: 10:00am; 5:30pm-8pm

CASINO (YELLOWHEAD) Samantha King (pop/rock)

DUSTER'S PUB Force of Habit; 8pm; no cover

FESTIVAL PLACE KNUA, Live from Festival Place: (Bombal, Lark Clark (host); 7:30pm; \$23 (cabaret)/\$21 (theatre seating); tickets available at Festival Place box office, TicketMaster

FOUR ROOMS (DOWNTOWN) Simon Rette

HIGHRUM Doug Jensen and the Feel Kings

HUDSONS TAP HOUSE Richard Blaze

J.J.'S Diamond Head (rock)

KICK START CAFE Pocket Universe; 8pm

KINGSNIGHT PUB Stuff

L.B.'S PUB Whiskey Boyz

LONGRIDERS The Mark Lorenz; 7pm (door); \$4 cover (after 9pm)

MICHAEL'S PUB AND GRILL Darrel Kittitz

MONA LISA'S PUB Hugh Betcha and His Okie Dokie Orchestra

NEW CITY LIKVID LOUNGE The Joel Plaskett Emergency, Whitney Houston

LA P'TITE SCENE Open stage every Fri; 8pm-3am

RED'S Koan (CD release party), Victory, Ben Sures

ROSEBOWL The Acoustics (blues, roots); 9:30pm-1:30am; no cover

SHAW CONFERENCE CENTRE Sam Roberts, Matt Mays, El Torpedo; all ages event; 7pm (door), 8:30pm (show); \$22.50; tickets available at TicketMaster

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Tony Dixon

SHERLOCK HOLMES (WHYTE) Boom Boom Kings

SIDETRACK CAFE Big John Bates and the Voodoo Dolls, The Crazy 8's (rockabilly); \$6

SPINEL RESTAURANT AND LOUNGE Shakin' Not Stirred; dinner dance; 9pm-1am

URBAN LOUNGE Life With a Woodpecker; \$5

YARBIRD SUITE Chamber Graffiti; 8pm (door), 9pm (show); \$5 (member)/\$9 (guest); tickets available at TicketMaster

ZENARI'S ON 1ST Charlie Austin

CLASSICAL

CONVOCACTION HALL Music at Convocation Hall: Featuring Philippe Bertaud (guitar); 8pm (concert), 7:15pm (pre-concert introduction); \$15 (adult)/\$10 (senior/student); tickets available at Tix on the Square, door, Department of Music U of A at 492-0601

WINSPEAR CENTRE The Masters: Presented by the Edmonton Symphony Orchestra featuring Patrick Weid (organ), Neal Gittleman (conductor); 8pm; tickets start \$20 (student/senior discounts available), \$15 (student rush seating) available one hour prior to concert; tickets available at Winspear box office

DJS

THE ARMOURY Slasher Bash; top 40/dance

BILLY BOB'S LOUNGE Big Mouth Entertainment

BOOTS Retro Disco: retro dance

BUDDY'S NIGHT CLUB Top 40 with DJ Arrowchaser

CALIENTE NIGHTCLUB Urban with Invinible

COWBOYS Ladies Night; top 40

CRISTAL LOUNGE Affaire Illicite: industrial, noise, neo-classical with Verlaag and Xerxes

DECADENCE NIGHTCLUB House/trance with DTD, MDC, Big Daddy

DEWEY'S Higher Education, house, trance, techno with DJ Big Daddy, Trapz and guests

DONNA Silk: house with Winston Roberts and guests

FILTHY MCNASTY'S Shake Yo' Ass: with DJ Senal K

HALO Camaro '90s Party: retro with DJ Davey James

MANHATTAN CLUB R&B Fridays: hip hop/R&B with DJ Mad Noise

THE ROOST Upstairs: Euro Blitz: best new European music with DJ Outlawak, DJ Jazzy and male stripper; Downstairs: female stripper; \$4 (member)/\$6 (non-member)

ROXY ON WHYTE Babylon Fridays: retro/R&B/dance with DJ Extreme

SAVOY Electronica with DJs Bryana, Chris

THE STANDARD Standard Stars: Top 40/dance

STARS NIGHTCLUB Friday Metal Night with Brian

THE STANDARD Standard Stars: Top 40/dance

THE STANDARD Standard Stars: Top 40/dance

THE STANDARD Standard Stars: Top 40/dance

THE STANDARD Standard Stars: Top 40/dance

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THE STANDARD Standard Stars: Top 40/dance

Optimus Prime

Y AFTERHOURS House/trance with Tryptomene, Nic-E (Calgary), Trpswitch, Sureshock, MC Flopro, LP, Juey, Derkin, Old Bitch

YOUR APARTMENT House with DJ Tomek

SAT LIVE MUSIC

A STARS Main Room: The All Star Bands

THE BILLY PUB The Shuffelhounds; 9pm-1am; no cover

BLACK DOG Hair of the Dog: Stephen Franke of the Ragtime Millionaires; 4-6pm

BLUES ON WHYTE The Zig-Zag Bluesband; \$3

BUD'S LOUNGE The Hootin' Annies; 9pm; \$5

CAPITOL HILL PUB Crush

CASINO (EDMONTON) 2-Much (country)

CASINO (YELLOWHEAD) Samantha King (pop/rock)

DAVID Every Saturday: Harpdog Brown; 3-7pm

DUSTER'S PUB Force of Habit; 8pm; no cover

EAST BOUND EATERY AND SAKA BAR Actual Jazz (quartet); 8:30pm-12:30

FOUR ROOMS (DOWNTOWN) Simon Rette

HIGHRUM Doug Jensen and the Feel Kings

HUDSONS TAP HOUSE Richard Blaze

JEFFREY'S CAFE AND WINE BAR Helen Nolan and Jim Trigner (jazz); 8-11pm

KINGSNIGHT PUB Stuff

LEGENDS LOUNGE The Dangerous Guise; 9pm; no cover

LONGRIDERS The Mark Lorenz; 7pm (door); \$4 cover (after 9pm)

MICHAEL'S PUB AND GRILL Darrel Kittitz

J.J.'S Diamond Head (rock)

L.B.'S PUB Whiskey Boyz

MONA LISA'S PUB Hugh Betcha and His Okie Dokie Orchestra

O'BRYEN'S Every Sat: Chris Wynters and Scott Peters; 3-6pm

POWER PLANT Bebop Cortez, Heavy Metal Jazz Concepts, Mayor McCa; 8:30pm (door)

RED'S David Usher, Pilate; no minors; 7pm (door), 10:30pm (show); \$18.95 (adv)/\$20.95 (day off); tickets available at TicketMaster

RENDZVOUS PUB Smasher Breed, Death Toll Rising, Vertical Slim

SAWMIH BANQUET AND CATERING CENTRE Danny Hooper; 6pm (cocktails), 7pm (dinner), 9pm (dance); \$35 (dinner/dance)

SEEDY'S Fate, 7 and 7 is, Hot Live Guys

SHERLOCK HOLMES (CAPILANO) Jimmy Whiffen

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Tony Dixon

SHERLOCK HOLMES (WHYTE) Boom Boom Kings

SIDETRACK CAFE Big John Bates and the Voodoo Dolls, The Crazy 8's (rockabilly); \$6

THE STANDARD Standard Stars: Top 40/dance

THE STANDARD Standard Stars: Top 40/dance

THE STANDARD Standard Stars: Top 40/dance

THE STANDARD Standard Stars: Top 40/dance

(DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Tony Dixon

SHERLOCK HOLMES (WHYTE) Boom Boom Kings

SIDETRACK CAFE Glamour Puss (CD release celebration), Stephen Franke

SPINEL RESTAURANT AND LOUNGE Shakin' Not Stirred; dinner dance; 9pm-1am

URBAN LOUNGE Life With a Woodpecker; \$5

YARBIRD SUITE Aros (Amsterdam); 8pm (door), 9pm (show); \$10 (member)/\$14 (guest)

CLASSICAL

CONVOCACTION HALL Baroque Extravaganza: Autus Ensemble: Featuring Christopher Krueger (flute), Marc Schachman (oboe), Linda Kun (violin), Myron Lutzke (cello), Arthur Haas (harpichord), presented by the Edmonton Chamber Music Society; 8pm; \$30 (adult)/\$20 (senior)/\$5 (student); tickets available at the door, The Gramophone, by phone at 433-4532

WINSPEAR CENTRE The Masters: Presented by the Edmonton Symphony Orchestra featuring Patrick Weid (organ), Neal Gittleman (conductor); 8pm; tickets start \$20 (student/senior discounts available), \$15 (student rush seating) available one hour prior to concert; tickets available at Winspear box office

DJS

THE ARMOURY Top 40, dance

BACHBOM VOICIA BAR Flava; hip hop with Shortround and Echo

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Brenden's Sausage Party: obscure indie rock with DJ Bailing

BOOTS Flashback Saturdays: retro music, house with Derrick

BUDDY'S NIGHT CLUB Annual: dance with DJ Arrowchaser

CALIENTE NIGHTCLUB Community: house/techno with DJ Nightcrawler, guests

CRISTAL LOUNGE Urban with Boomshot (Winnipeg), Invinible

FILTHY MCNASTY'S Shake Yo' Ass: with DJ E-Lution

HALO House with Junior Brown, Remo

MANHATTAN CLUB Sinful Saturdays: top 40/dance

NEW CITY SUBURBS Punk/skate/S.U.C.K.: Saturdays: all/pop/dance with Blue Jay and Nikroleeya

THE ROOST Upstairs: Monthly theme parties with DJ Jazzy; new music with DJ Dan and Mike; Downstairs: Retro music; \$4 (member)/\$6 (non-member)

ROXY ON WHYTE Session Saturday: dance/R&B, hip hop with DJ Extreme

RUBY SKYE BAR LOUNGE Nite at the Sky: R&B/hip hop with People's DJ

SAVOY Deep house with

Winston Roberts

START NIGHTCLUB MAIN FLOOR: Back to School Saturdays: R&B, hip hop, Reggae with DJ Germaine, DJ Ragz, 9pm (door); no cover

STONEHOUSE PUB Top 40 with DJ Clay

TONIC AFTER DARK Uncensored Saturdays: R&B, hip hop, Old School Sound Crew

TWILIGHT AFTERHOURS House/trance with Jeff Hillis, DJ Trav, Crunchie, DJ Danae and guests; 18+; 2am-10am

WINDSOR BAR AND GRILL Sonic Eclipse: house/techno/funk/drum 'n' bass with Galatea, Lowtek, Dreadnought, MC Simeon, MC Dinow, guests

Y AFTERHOURS Charlie Mayhem, Donovan, Juicy, Anthony Donohue, Saint Luke

YOUR APARTMENT Foundations: DJ Dennis Zaz and Rackman Powers

SUN LIVE MUSIC

BLUES ON WHYTE Every Sun: Shelley Jones and R&B (R&B); no cover

CAPITOL HILL PUB Every Sun: open stage

ECCO BAR Every Sun: Burgess, Brokop and Girard; 5-9pm

HORIZON STAGE Lost Sound, Found Sound: The Minden Duo; 2pm, 1pm (pre-show activities for kids); tickets available at Horizon Stage box office, TicketMaster, door

O'BYRNE'S Every Sunday: Joe Bird's live jam; 9:30pm

POWER PLANT Broken Social Scene, Stars, Jason Collette; 8:30pm (door); tickets available at TicketMaster, Blackbyrd, Listen, SUB/HUB/CAB info desks

SIDETRACK CAFÉ Granny Dynamite and DJ Dudeman (rock); \$6

WINDSPEAR CENTRE Evora presented by World at Windspear; 8pm; tickets start at \$39; tickets available at Windspear box office

CLASSICAL

CONVOCATION HALL The Strathcona String Quartet featuring Jennifer Bustin, Anna Kozak (violin), George Andrix (viola), Josephine van Lier (cello); 3pm, \$10 (adult)/\$5 (student/senior)

ST. TIMOTHY'S ANGLICAN CHURCH T.M.E., Equivocal: "Nuf Sed, FORM and Shifty; 7:30pm; tickets available at TIX on the Square

DJS

CALIENTE NIGHTCLUB Ladies Night: urban with DJ Invinible

MANHATTAN CLUB Industry Sundays: top 40, dance/R&B

NEW CITY LIKVID LOUNGE Atmosphere: funk, rare groove, hip hop with DJ Cool Curt

THE ROOST Betty Ford Hangover Clinic Show Beer Bash: every long weekend with DJ Jazzy; \$2

SAVOY French Pop, mixed with Deja DJ

MON LIVE MUSIC

BLUES ON WHYTE Donald Ray Johnson; no cover

L.B.'S PUB Every Mon: open stage with Randy Martin; 9pm-2am

O'BYRNE'S Every Mon: The Fabulous Suchy Sisters; 9:30pm

ST. BASIL'S CULTURAL CENTRE The Arrogant Worms presented by the Full Moon Folk Club; \$14 (adv)/\$16 (door)/children under 12 half price (at door only); tickets available at TIX on the Square, Southside: Sound

SHERLOCK HOLMES (DOWNTOWN) Dave

Hiebert

SIDETRACK CAFÉ Every Mon: open stage with Ben Spencer; no cover

SILVERCITY Live on the Big Screen: Coldplay; 9pm; tickets available at www.famous-players.com

WINDSPEAR CENTRE Jesse Cook; 8pm; \$32.50-\$39.50; tickets available at Windspear Centre box office

DJS

BLACK DOG FREEHOUSE Indie rock with Penny and the Jeds

FILTHY McNASTY'S Metal Mondays: with DJ S.W.A.G

URBAN LOUNGE DJ Gilligan, no cover

TUE LIVE MUSIC

BLUES ON WHYTE Donald Ray Johnson; no cover

DRUID Every Tue: open stage with Chris Wynters

FESTIVAL PLACE The Big Band Music of World War II with Colin MacLean and the River City Big Band; 7:30pm, \$16 (cabaret)/\$14 (theatre seating)/\$35.50 (adult dinner and show)/\$33.50 (children/senior dinner and show)

O'BYRNE'S Every Tue: Celtic night with Shannon Johnson and friends; 9:30pm

SHERLOCK HOLMES (DOWNTOWN) Dave Hiebert

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFÉ Crush, Deon Blyan (rock); \$8

URBAN LOUNGE Brain Cramp: Trivia with Jake Daniels; no cover

DJS

BILLY BOB'S LOUNGE Karaoke and DJ Tues with Run Riot Professional Music

Productions

BLACK DOG FREEHOUSE Digital Underdog

BUDDY'S NIGHT CLUB Top 40 with DJ Stephan

CALIENTE NIGHTCLUB Bashment Tuesdays, hip hop/R&B/reggae/dancehall with Bomb Squad, DJ Invinible, Q.B

DUSTER'S PUB DJ "Name a Tune" Dan

FILTHY McNASTY'S Twisted Trivia: with DJ Whit-Ford

NEW CITY LIKVID LOUNGE Stupid Music for Stupid People for Stupid Cheap: punk rock bingo, rock

NEW CITY LIKVID LOUNGE Resurrection: industrial/EBM/electro/goth with Nik Roefelya

THE ROOST Hot Butt Contest: with DJ Janny; 8-midnight; \$1 (member)/\$4 (non-member)

SEEDY'S Electro-trash: electro/punk funk with DJ Miss Mannered

THE STANDARD Connected Entertainment 1st Anniversary Party with Roger Sanchez (US), Trpswitch, Nestor Delano

URBAN LOUNGE Open with DJ Gilligan

WED LIVE MUSIC

A STARS Main Room: Tuffhouse: Reno and Mr. 'O'

ATLANTIC TRAP AND GILL Every Wed: open mic hosted by Dan Holden; 8:30pm

BLUES ON WHYTE Donald Ray Johnson; no cover

HORIZON STAGE Kenny Hess (country); 7:30pm; \$20 (adult)/\$15 (student/senior); tickets available at Horizon Stage box office, TicketMaster, door

HUMBERT TAP HOUSE Darrell Barr

O'BYRNE'S Every Wed: Chris Wynters and friends, 9:30pm

PLEASANTVIEW HALL

Every Wed: Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

ROSSDALE COMMUNITY HALL Every Wed: Little Flower open stage hosted by Brian Gregg; 8pm

SHERLOCK HOLMES (DOWNTOWN) Dave Hiebert

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK Planet Smashers, Flashlight Brown, Jesse James, all ages, no minors area, \$15/\$13 (adv); tickets available at TicketMaster, FS, Blackbyrd, Freecold, Listen, Sidetrack

URBAN LOUNGE Leafbone, Mollusk; \$5

CLASSICAL

INDIVIDUAL UNITED CHURCH Music Wednesdays at Noon: Four Hands: Sylvia Shadick Taylor, Jeremy Spurgeon (piano); 12:10-12:50, free

DJS

BRACKEN VODKA BAR Wild Cherry: deep house/progressive/breaks with Trpswitch and guests

BLACK DOG FREEHOUSE Glitter Gulch: country, roots

BUDDY'S NIGHT CLUB Top 40 with DJ Stephan

FILTHY McNASTY'S Mix Tape Bar Star College Nite: with DJ Rock n' Rogers

NEW CITY LIKVID LOUNGE Stear: Brit, indie, mod, rock and pop with DJ Trasyd

THE ROOST Amateur Strip Weena Live: Sticky Vicky with DJ Alvaro; \$1 (member)/\$4 (non-member)

SEEDY'S Rockabilly Wednesdays, Hotrod Heehaw

TIMMY HEATH Appreciation Wednesdays: hip hop, R&B, soul with RENO and Mr. 'O'; 420 Productions, DESI (hip hop, R&B, bhanga)

YOUR APARTMENT Big Rock Indie Rock Night: indie rock with DJ Shouldbeinband

Wanna come to MY house after class?



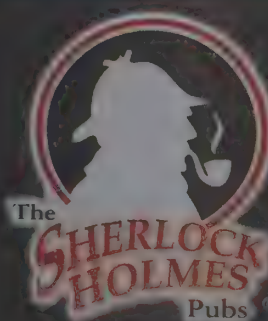
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NOV 13-15: NIEL McDONALD

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NOV 8-9: TONY DIZON
NOV 11-15: TONY DIZON

DOWNTOWN
NOV 8-9: TIM BECKER
NOV 10-15: DAVE HIEBERT

WHYTE AVE
NOV 7-9: ROOM ROOM KINGS
NOV 14-15: DUFF ROBSON



Home.

www.thesherlockholmes.com

VENUE GUIDE

A STARS Upper Fl, 10545-82 Ave, 439-1422

THE ARMOURED 10310-85 Ave, 702-1800

ATLANTIC TRAP AND GILL 7740-104 St, 432-4611

BACKROOM VODKA BAR 10324-82 Ave, upstairs, 436-4418

BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Plain Road, 484-7751

THE BILLY PUB 12831 Fort Rd, 406-8133

BLACK DOG FREEHOUSE 10425-82 Ave, 439-1082

BLUES ON WHYTE 10329-82 Ave, 439-5058

BOOTS 10242-106 St, 423-5014

BUDY'S NIGHTCLUB 171258 Jasper Ave, 488-6636

BUD'S LOUNGE Grandin Mall, St. Albert

CALIENTE NIGHTCLUB 10815 Jasper Ave, 425-0850

CAPITOL HILL PUB 14203 Stony Plain Rd, 434-3063

CASINO (EDMONTON) 7055 Argyle Rd, 463-9467

CASINO (YELLOWHEAD) 12464-153 St, 463-9467

CRISTAL LOUNGE 10336 Jasper Ave, 426-7521

DECADEANCE NIGHTCLUB 10018-105 St (upstairs), 990-1792

DEWEY'S Power Plant, U of A Campus, 492-3101

DONNA 10177-99 St, 429-3338

DRUID 11606 Jasper Ave, 454-9928

DUSTER'S PUB 6402-118 Ave, 474-5554

EXIT DOORS BATTERY AND SAKI BAR 11248-104 Ave, 428-2448

ECCO BAR 9605-66 Ave, 435-5050

ELEPHANT AND CASTLE ON WHYTE 10314-82 Ave, 439-4545

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 464-2852

FILTHY McNASTY'S Pub 10511-82 Ave, 432-5224

FOUR ROOMS RESTAURANT (EDMONTON) Edmonton Centre, 102 Ave, Entrance, 426-4767

HALO 10538 Jasper Ave, 423-HALO

HIGHRUM 4926-98 Ave, 440-2233

HORIZON STAGE 1001 Calahoo Rd, Spruce Grove, 962-8995/451-8000

HUDSONS TAPHOUSE 6107-104 St, 701-0190

J.J.'S 13160-118 Ave, 489-7462

JEFFREY'S CAFE AND WINE BAR 9640-142 St, 451-8890

THE JOINT WEM 486-3013

KICK START CAFE 3611-99 St, 463-7132

KINGSKNIGHT PUB 9221-34 Ave, 433-2599

L.B.'S 111-23 Alans Dr, St. Albert, 460-9100

LEGENDS LOUNGE 6104-172 St, 481-2786

LONGRIDER'S 11733-78 St, 479-7400

MANHATTAN CLUB 10345-105 St, 423-7884

MCDONALD UNITED CHURCH Banquet hall, 101 St, one block south of Jasper Ave, 420-1757/488-7464

MICHAEL'S PUB AND GRILL 11730 Jasper Ave, 482-4767

MONA LISA'S PUB 9606-118 Ave, 477-7752

MUTTART HALL Alberta College, 10050 Macdonald Dr, 423-6230/420-1757

MYER WHITE THEATRE SUB, U of A Campus, 8900-114 St, 451-8000

NEW CITY LIKVID LOUNGE 10081 Jasper Ave, 413-4578

O'BYRNE'S 10616-82 Ave, 414-6766

LA P'TITE SCENE 8627-91 St, 469-4401

PLEASANTVIEW HALL 10860-57 Ave, 434-5997

POWER PLANT U of A Campus, 492-3101

REDE'S WEM Phase III, 481-1800

RENDEZVOUS 10108-149 St, 444-1822

THE ROOST 10345-104 St, 426-3150

ROSEBOWL 10111-117 St, 482-2589

ROSSDALE HALL 10135-96 Ave, 429-3624

ROXY ON WHYTE 10544-82 Ave, 439-7699

RUBY SKYE BAR LOUNGE WEM, Bourbon St, 489-6789

RUM JUNGLE WEM, Phase III, 486-9494

ST. BASIL'S CULTURAL CENTRE 10819-71 Ave, 420-1757

ST. TIMOTHY'S ANGLICAN CHURCH 8420-145 St, 420-1757

SAVOY 10401-82 Ave, 438-0373

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street vision

By SEAN AUSTIN-JOYNER

November drain

October was certainly a lackluster month for events. Granted, the weather was constantly threatening to shift from 13°C to -10°C overnight, and we all knew snow was imminent. But the few shows that managed to squeeze their way into town were either ignored, ill-attended or disorganized piles of club fodder.

The month started off nobly enough. Fyvestarr Entertainment's inaugural *Show and Prove* local talent showcase at the Sidetrack Café provided the model this city needs to be taken seriously. With Clareview hip-hop group Kronik Illz providing the most entertaining set of the night, the *Show and Prove* series is definitely one to be on the lookout for in the future.

Halfway into the month, Urban Metropolis brought Toronto's IRS into town for their "Clubs, Pubs and Rubs" western Canadian tour. While I'm not going to criticize the wisdom of bringing an underground hip-hop group to an exceptionally mainstream club, I will say I didn't notice one patron who seemed even remotely familiar with (or interested in) the group. Which is disturbing, since they had one of the tightest Canadian albums of last year.

Now that last month's business is behind us, let's break into November. First off, let me just say winter is good for only two things: storing beer outside your bedroom window and providing an excuse to stay inside all day and play *Tony Hawk* online. (BTW, my gamer tag is "Dr. Bombay"—look me up). Other than that, the cold air and bad drivers are enough to keep my lazy ass on the couch waiting for the legendary groundhog to pop his woodchuckin' snout from the dirt. That said, there are a few reasons in the next month to get even *my* lazy ass off the couch. Not many, but a few.

Obviously, Ludacris's looming stop at Northlands Agricom is reason number one. Though the \$40 to \$50 ticket price is almost enough to make you turn your nose up at the whole enterprise, Luda's track record of entertaining live shows may be enough to justify crossing a few people off your Christmas list. While Edmonton has been burnt by cancellations more than once in the past, we can only hope Ludacris's appearance will not be a repeat of the DMX debacle from earlier this year. And with opening acts Rascaz and Swollen Members (as overdone as they both are in Edmonton), it's almost like three shows in

one, so if for no other reason than to prevent future concerts from overlooking Edmonton, I'd say this one's worth the support.

With Flava Nightclub officially a dead issue, there are bound to be a number of odd creatures roaming Whyte and Jasper Avenues over the next little while. They can be identified by their dirty backpacks, Technics headphones attached to yellow Sony Walkmans and obnoxious sense of superiority. If you see one of these people, don't be alarmed—they're just looking for a place to drink and listen to hip-hop music.

Thankfully, DJ Weez! (Edmonton's DMC runner-up this year) will shortly be launching a weekly hip-hop night focusing on local talent at Caliente Latin Club. Weez! says the night will feature music similar to the sounds at his current Tuesday night residency at the Underdog on Whyte Avenue but will also include local MCs and break-dancers. With a number of relatively successful events already under his



belt, Weez! may be the right person to bring Edmonton's talent some much-needed exposure—which raises the question: does Edmonton really have enough local talent to support a weekly hip-hop showcase? And how long will it be before out-of-town acts will need to be airlifted in on a bimonthly basis?

No, Edmonton's hip-hop community isn't known for its consistent support. All too often we don't know a good thing until it's long gone—which brings me to a piece of information—a little birdie told me at Cristal Lounge last weekend. Apparently, Sports-world—yes, the urban-themed roller-skating rink that first introduced many Edmontonians to rap music in the '80s—will be reopening in the near future. The location is a bit farther north this time around—somewhere near 137 Ave and 97 St. Anyone even remotely familiar with the venue (or those just looking for a new place to frequent) should keep their ears open.

So there you have it. Not only does November provide some nice momentum moving into what will surely be an event-packed December, it'll help distract us from the onslaught of Christmas albums set for release in the next month. Oh, Ashanti's Christian now? It's murdaaaaaa! ☹

Edmonton OPERA

40th

Anniversary
Season

03/04 season

Tasty Toppings, Cold Beer & the Ultimate Widescreen

Big voices, big drama, and an even bigger deal, that's what Edmonton Opera's Explorers' Club is all about. Where else but at the opera does \$20 get you an evening of devotion, betrayal, love, desire, jealousy, greed and a cold beer and some of the best pizza in the city? And the answer is...drum roll please...nowhere else! - and hundreds of young Edmontonians are taking advantage of it!

This will be the fifth year that Edmonton Opera's Explorers' Club has provided opera at a very affordable price for young Edmontonians. One free ticket for any of Edmonton Opera's productions, \$20 tickets for every production, and the opportunity to sit in the best seats in the house are among the many benefits that Explorers' Club members receive.

Members also receive an exclusive intermission reception that provides an opportunity to meet and mingle with other members while sampling complimentary beer and pizza provided by the Funky Pickle Pizza Co. and Big Rock Beer. Pizza and beer at the opera? You bet, and it's the best around! Funky Pickle's pizzas are widely regarded as the best pizzas in the city and Big Rock's famous, 100% natural, unpasteurized beer both make the Explorers' Club all the more alluring.

"The Explorers' Club was designed to make opera accessible to our 18-34 year old patrons and to help break down the misconceptions about opera," says Explorers' Club Coordinator, Michelene Deck. "Opera really isn't as scary as people think- it isn't all fat ladies wearing horns." And you don't need to worry about knowing 5 different languages in order to understand and enjoy the operas, there are English supertitles projected above the stage of the Jubilee Auditorium for every performance.

Edmonton Opera's 40th Anniversary season suits first-time opera-goers perfectly with the breathtakingly beautiful and highly recognizable music of Puccini's final masterpiece *Turandot*, one of the worlds most popular and best-loved operas *Madama Butterfly*, and a classic of the musical theatre repertoire with Rodgers and Hammerstein's *South Pacific*.

Says Grant MacEwan student Carolina Rojo, "This will be my third year with the Explorers' Club and I am looking forward to the upcoming season! As a student, The Explorers' Club gives me the opportunity to attend the opera at an affordable price. I would highly recommend the Explorers' Club to everyone, not only do you get a great night at the opera for a great price, but free beer and pizza- you can't go wrong!"



Explorers' Club memberships are on sale now at the Edmonton Opera Box Office. For more information, or to join the club, call 429-1000 or check out www.edmontonopera.com.

"The most beautiful pictures you'll ever hear The most beautiful music you'll ever see."

In celebration of Edmonton Opera's 40th Anniversary Season, Artistic Director Brian Deedrick promises the upcoming season will stimulate all the senses with live music, heartfelt drama, marvelous movement, exquisite costume and intricate design.

In October of 1963, Edmonton Opera's first ever production, *Madama Butterfly*, opened to a sold-out Jubilee Auditorium, setting the stage for things to come. Now, 40 years later, Edmonton Opera remains the only professional opera company in Northern Alberta, and one of only a handful in Western Canada. With a rich history of producing world-class opera productions, Edmonton Opera proudly employs local, national and international singers, actors, dancers, choreographers, musicians, conductors, directors and designers.

Original playbill from Edmonton Opera's very first production, *Madama Butterfly* which opened at the Northern Alberta Jubilee Auditorium on October 11, 1963.

Over the years, Edmonton Opera audiences have witnessed the Canadian premieres of Carlisle Floyd's *Of Mice and Men* and Verdi's *Attila*, as well as the Western Canadian premiere of *Beatrice Chaney*. Edmonton Opera has been involved with the Edmonton Fringe Festival, presenting Y2K *BLACK DEATH ORATORIO*. Edmonton Opera has also presented internationally acclaimed singers in recital including Cecilia Bartoli, Kiri Te Kanawa, and Sam Ramey.

"Opera has it all!" states Edmonton Opera's Artistic Director Brian Deedrick. "It's the most extraordinary, exhilarating and all-encompassing art form you'll ever experience. I hope you'll join us for our 40th Anniversary Season, (and for the next 40 years too!), and, as we tend to say here in Edmonton, "See ya at the Jube!"



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TURANDOT



What is the ice that sets you on fire?

And you thought "finding that special someone" in the 21st century was a nightmare, in the world of online dating and club hopping. Imagine being beheaded if your first date turns sour!

This is the situation potential suitors face in Edmonton Opera's upcoming production of *Turandot*. Turandot, the princess of Peking will only marry the prince that can pass her test. And if a guy doesn't make it, he will have his head chopped off. To make things worse, her first date questions aren't the usual, "So what line of work are you in," they are three impossible riddles designed to stump potential suitors. Many have attempted this impossible feat, but none have succeeded.

All seems bleak until the mysterious Prince Calaf, known only to the tragic slave girl Liù, arrives in the courts of Peking. Instantly smitten by Princess Turandot, Calaf takes on the challenge of winning her heart, much to the dismay of his ancient father Timur and the slave girl Liù. Now the question remains-

does Calaf possess the wisdom to melt Turandot's heart, or will he face the same fate as those who have died before him?

Edmonton Opera's production of *Turandot* promises to be one that you won't want to miss. Aside from having the crucial elements of opera- a body count, personal sacrifice, passionate love and a big chorus number at the end followed by the curtain, the award-winning set for this production is one of the most visually stunning. "The set for *Turandot* is very technologically challenging," states Director of Production, Richard Sims, "with a constantly changing backdrop projected from a computer controlled bank of 27 projectors". Not to mention the elaborate costuming, in this production Ping, Pang and Pong stand 9 feet high!

And Edmonton Opera is thrilled to welcome Albertan, soprano Frances Ginzer, who will be singing the role of Turandot. Born in Calgary Alberta, Frances Ginzer has become one of the world's most sought-after leading sopranos, and has

been guest soloist in such major European opera centers as Hamburg, Zurich, Cologne, Munich, Stuttgart, Bonn, Frankfurt and London. She has also recorded for EMI and London/Decca Records. Ms. Ginzer last appeared in Edmonton at the Edmonton Opera/Edmonton Symphony Orchestra *Gala Concert for the World Track and Field Championships*.

Soprano Sally Dibblee, will sing Liù; bass Marc Embree will be returning to sing Timur. The roles of Ping, Pang, and Pong will be sung by Gregory Dahl, Peter Blanchet and tenor Michel Corbeil respectively. *Turandot* will be directed by Edmonton Opera's own Artistic Director Brian Deedrick and conducted by frequent Edmonton Opera guest conductor Tyrone Paterson.

Tickets for Edmonton Opera's *Turandot* are on sale now at Ticketmaster, 451-8000 and the Edmonton Opera Box Office, 429-1000. For more information, check out www.edmontonopera.com

Did You Know That...

- *Turandot* was Puccini's last opera. He died of throat cancer before writing the big final duet. The opera was finished by Franco Alfano and premiered in 1926, two years after Puccini's death.

- At *Turandot*'s premiere in Milan, conductor Arturo Toscanini suddenly stopped conducting in the middle of the third act, laid down his baton and exclaimed, "Here the maestro laid down his pen."

- *Turandot*'s "Nessun Dorma", one of the most famous arias, was the anthem for the British coverage for the World Cup Soccer Championships in 1990. It was performed by Luciano Pavarotti.

- Puccini began living with his mistress, Elvira Bonturi Gemignani, in 1886. Because she could not get a divorce in Italy, she remained married to her husband of more than 20 years. However, in 1903, Puccini was in a terrible car accident that left him crippled and killed the husband of his mistress, thereby leaving Puccini and his mistress free to marry. However, before Elvira agreed to marry Puccini, he had to agree to stop seeing yet another mistress, a young law student he had been seeing for more than two years.

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Madama Butterfly
February 27, 2004

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November 16 *Turandot* Overture

Call Edmonton Opera Box office for more info, 429-1000

November 23 *Turandot* Brunch

(Crowne Plaza Hotel)

November 29, December 2 & 4 *Turandot* by Puccini

Northern Alberta Jubilee Auditorium

February 29 *Madama Butterfly* Brunch

Crowne Plaza Hotel

March 6, 9 & 11 *Madama Butterfly* by Puccini

Northern Alberta Jubilee Auditorium

April 18 *South Pacific* Brunch

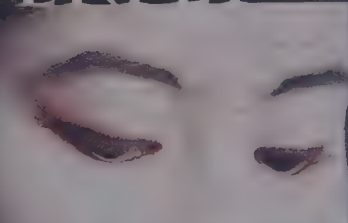
(Crowne Plaza Hotel)

April 24, 27 & 29 *South Pacific* by Rodgers and Hammerstein

June 2004 Edmonton Opera Golf Tournament

MADAMA BUTTERFLY

March 6, 9 & 11, 2004



If you love someone set them free...

...and hopefully they won't remarry and show up on your doorstep a few years later with their new wife and a custody case in hand.

In turn of the century Japan, *Madama Butterfly*, the fierce geisha, marries the heartless American naval officer Pinkerton, blissfully unaware of the fact that Pinkerton thinks of the consequence of their wedding vows – he intends to marry a “real” American wife. Three years later, abandoned, betrayed, and with a young son who will never know his father, Butterfly must make a decision between a life of humiliation or death with honour. The exotic flavours of the score and heartbreaking passion on stage makes *Madama Butterfly* one of the most-loved operas around the world.

On October 11, 1963, *Madama Butterfly* was the first production ever presented by Edmonton Opera. A recently transplanted Torontonian, Diane Nelson, sang the role of our first Butterfly, and starring in his first big role as Pinkerton was Edmonton native Ermanno Mauro, who went on to a huge international operatic career. The opening of *Madama Butterfly* was an enormous success for Edmonton Opera with a sold out

theatre and a performance that was hailed as the most colourful theatrical and musical event of the season.

While it was a hit for Edmonton Opera, the premiere of *Madama Butterfly* in Milan, Italy in 1904 didn't go as well. In fact, it is often referred to as one of opera's all time worst flops! Italian composer Giacomo Puccini had composed and premiered two of the biggest hits that the opera world had ever seen, with *La Bohème* in 1896 and *Tosca* in 1900, and the world waited for his next masterpiece with great anticipation. However, as soon as the curtain went up on *Madama Butterfly*, it became immediately clear that the audience hated it, as they talked and jeered over the beautiful arias that open the opera. Upon the entrance of Butterfly herself, the crowd screamed “that sounds just like *La Bohème*!” and continued to shout it through the love duet. Puccini, recovering from a broken leg as a result of a recent car accident, is rumoured to have stood in the wings of the theatre listening to the taunts of the audience fuming and muttering “Louder, louder you beasts! You'll see who's right – this is the best opera I've ever written!”

The next morning, Puccini withdrew the opera and wrote “...it was a real lynching! Those cannibals didn't listen

to one note. What a horrible orgy of madmen, drunk with hate! But my *Butterfly* remains what it is: the most deeply-felt and imaginative opera I have ever conceived!”

He was right. After revising the opera extensively and dividing the second act (initially 90 minutes long) into two scenes, *Madama Butterfly* was presented with a nearly identical cast. This time it was a stupendous success: seven pieces had to be encoered and Puccini received ten curtain calls.

As you may know, *Madama Butterfly* was the basis for the Broadway smash hit *Miss Saigon*, with the most notable alteration being the change of setting from turn of the century Japan to Saigon during the Vietnam war (and Butterfly doesn't have a helicopter).

Madama Butterfly will be performed at the Jubilee Auditorium March 6, 9 & 11, 2004 and will be conducted by Edmonton Opera's Resident Conductor, Peter Dala, and directed by Graham Cozzubbo. Singing the role of Cio-Cio-San (Butterfly) will be Christiane Riel, Butterfly's servant, Suzuki, will be sung by Allyson McHardy, the heartless Pinkerton will be sung by Marc Hervieux, and Sharpless, also an American Naval officer, will be sung by John Avey.

Did You Know That...

- Puccini's *Madama Butterfly* is based on a short story by John Luther Long, which was based on a real-life incident that was witnessed by his sister who was a missionary in Japan. According to the story, Chô-san (which translates as “Miss Butterfly”) was a tea-house girl who had a had a short three-week relationship with an American Naval Officer before the officer and his ship were called back to duty in the Pacific. The officer had promised to return to meet Chô-san, who by this time was pregnant, and had even arranged a signal so that Chô-san would know when his ship had come in. However, Chô-san waited for the signal in vain as it never came, the officer never returned.
- Puccini's model for Cio-Cio-San was Sadayakko, Tokyo's star geisha who was the first Japanese female actress to tour the Western world. After stealing the heart of the Japanese Prime Minister in 1883, Sadayakko went on to international stardom.
- No less than 10 Japanese national melodies appear in the score of *Madama Butterfly*. However, the original contexts of the songs have little to do with their use in the opera, the music for Suzuki's anguished prayer to her native gods is actually a song about eggplants and cucumbers!

SOUTH PACIFIC



An island paradise. A world at war. Forbidden love.

You would think that living in a tropical paradise in the South Pacific would be all fun in the sun, sipping piña colodas. However, love's never that easy, especially if you've fallen in love with someone you can't take home to Mom! In the case of *South Pacific*, it goes beyond nose rings and tattoos and straight to the racial prejudices of the Second World War, where it only takes “some enchanted evening” for the wealthy plantation owner, Emile de Beque, and American nurse Nellie Forbush to fall madly in love. Will Nellie be able to abandon her racial prejudices for the sake of passion and love? Will American naval officer Lieutenant Cable choose a life of happiness and marry the forbidden Tonkinese girl, Liat? Rodgers and Hammerstein's Pulitzer prize-winning tale of America at war will leave no question in your mind as to why *South Pacific* is regarded as one of the greatest music theatre productions ever written.

The stories that surround the actual creation and casting of the Broadway production of *South Pacific* come close to the entertainment value of the production itself. It is based on the James Michener cycle of stories, *Tales of the South Pacific*,

which were 19 short stories set in the beautiful South Pacific. Musical Director Joshua Logan had initially purchased the rights to adapt Michener's book for a Broadway adaptation of *South Pacific*. However, as legend has it, one night at a dinner party Logan blurted out something about his plans to Richard Rogers who, along with his partner Oscar Hammerstein II, immediately scooped Logan's plans by purchasing a controlling 51% interest in the production, eventually agreeing to allow Logan to co-produce the show. *South Pacific* turned out to be yet another smash hit for Rogers and Hammerstein. In fact its Broadway run was 1,925 performance over nearly 5 years! The team of Rogers and Hammerstein is often regarded as the most successful partnership in Broadway musical-theatre history having produced hits such as *Oklahoma!*, *Carousel*, *The King And I*, and *The Sound Of Music*.

Another interesting side note to the *South Pacific* story involves the casting of the show. The original Broadway production of *South Pacific* starred Mary Martin as Nellie Forbush and famed opera singer Ezio Pinza in the role of

Emile de Beque. However, the casting of Pinza immediately posed a number of challenges for Rodgers and Hammerstein, as it was the first time in many years that a celebrated opera singer had appeared in a musical, and it was unclear as to whether people would accept Pinza as a leading man on Broadway, especially since he had never mastered English and spoke with a strong Italian accent!

Fortunately for Edmonton Opera audiences, our Emile de Beque, Theodore Baerg, speaks English fluently, and is in fact a long time Edmonton Opera audience favourite. Joining him as Nellie Forbush will be another opera favourite, Tracy Dahl and Bloody Mary will be sung by Rebecca Hass, who last wowed Edmonton Opera audiences in her role of Katisha in *The Mikado*. Liat will be performed by Edmontonian Anne-Marie Felicitas, with local theatre favourites John Ullay playing Lieutenant Cable and Jeffrey Haslam playing Luther Billis.

South Pacific will be performed at the Jubilee Auditorium Saturday, April 24, Tuesday, April 27 & Thursday April 29, 2004.

Did You Know That...

- One of the most famous songs from *South Pacific* “I'm Gonna Wash That Man Right Out-a Hair” was only included in the production upon the suggestion of leading lady Mary Martin, who having just cut her hair short, realized that it would dry in three minutes and thought that song would a perfect fit
- Sean Connery sang in the chorus during *South Pacific*'s original run in London, England.
- Upon Hammerstein's passing on Sept. 1, 1960, every New York theatre turned off their lights to commemorate his contributions to the world of theatre.
- In 1950, *South Pacific* won 9 Tony Awards, it also earned a Pulitzer Prize, which recognize excellence in journalism, literature, music and drama.
- While Rodgers and Hammerstein were a perfect pair onstage, offstage they rarely spoke to each other. Hammerstein would type up lyrics on his own and then send them by messenger to Rodgers. Rodgers would then compose the music and send it back to be slipped under the door of Hammerstein. Hammerstein once stated “I hand him a lyric and get out of his way.”

OPERA

BEHIND THE SCENES

Almost as compelling as the drama onstage is the drama backstage and behind the scenes while producing an opera from the ground up. At the opera you will see colourful characters with experiences that are larger than life. But what does it really take to produce an opera?

It all starts with the creation of the work, which is done by a composer and a librettist. The composer writes the music, while the librettist writes the words. Next, the opera passes through many stages before eventually being produced. From the artistic director of the opera company who decides which operas will be performed, to the artistic and production teams who arrange the singers, sets and costumes, to selling tickets, to the many evenings of rehearsals with directors, conductors, chorus, symphony orchestra and principle artists to the stage directors, hair and makeup crew- What you see on stage is the many months of hard work by countless people!



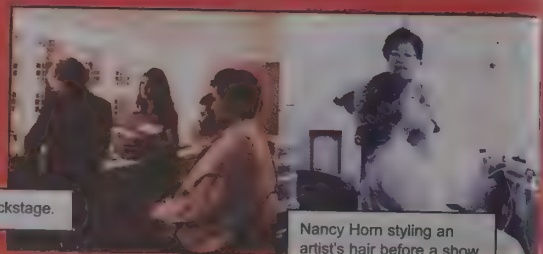
Production meeting involving stage management, costume designers, and hair and makeup artists.



Building the set.



Rehearsing for the opera.



Artists in the make-up chair backstage.

Nancy Horn styling an artist's hair before a show.



Edmonton Opera's Artistic Director, Brian Deedrick, in action directing an opera.



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Edmonton Opera's Luxury Lottery

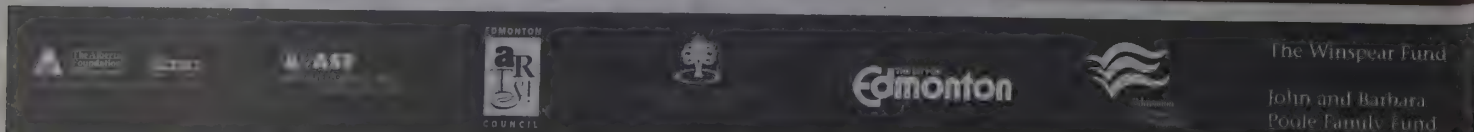
Stumped as to what to get the person on your holiday list that seems to have everything? Have we got a solution for you - tickets for Edmonton Opera's Luxury Lottery, with the chance to win one of 3 luxurious prizes. From the unequalled exhilaration of driving a 2004 Porsche Boxster, to a seven-day stay in New York City complete with tickets to the Metropolitan Opera, to a magnificent 14 karat white gold pendant, tickets for Edmonton Opera's Luxury Lottery are a stocking stuffer that's sure to please!

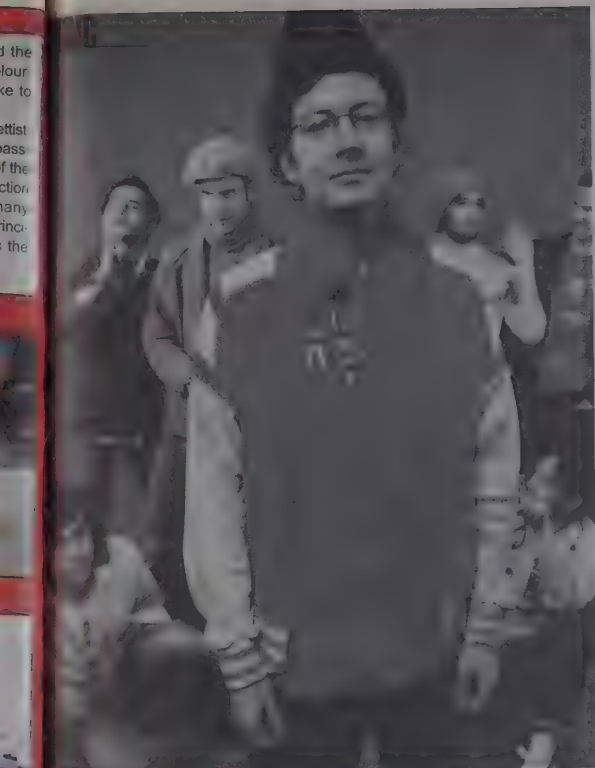
Be sure to get your tickets early to be eligible for our first early bird draw on January 8, 2004, or you'll miss your chance to win a weeklong trip for two to the spectacle and splendour of New York City, supplied by Uniglobe Geo Travel. Complete with tickets to the Metropolitan Opera to see the show of your choice - you and your guest can take in all the sites of New York - the statue of Liberty, the Empire State Building, Times Square, Grand Central Station. Carnegie Hall, you'll almost have too much to see and do in a week!

On March 25, 2004, we will draw for our second early bird prize, a magnificent 18-karat white gold necklace, from Adamas Goldsmiths. The winner of this prize will either look absolutely stunning at the next opera, or earn some serious brownie points from the lady in their life!

Finally, the winner of our grand prize will be driving in style in a 2004 Porsche Boxster courtesy of Norden Autohaus, on May 20, 2004. The Boxster is a direct descendent of the original Porsche roadster and offers a driving experience that is steeped in tradition, yet utterly distinctive and unique. Turn the key, and the engine comes to life, an experience that is guaranteed to leave you breathless.

Tickets for Edmonton Opera's Annual Luxury Lottery are one for \$35 or 4 for \$100 and will be on sale at the end of November and may be purchased by calling Edmonton Opera's box office at 429-1000 or online at www.edmontonopera.com. With only 7,000 tickets printed your odds of winning are excellent, so get a jump start on your Christmas shopping and buy your tickets today!





Paper Bag princes

Broken Social Scene puts it all together for fast-growing Toronto indie label

BY SARAH LISS

I'm standing in the smoky, sweaty cabaret Theatre on the Main in Montreal, watching Broken Social Scene's Kevin Drew produce an audience of jaded hipsters. "Ladies and gentlemen," he howls, "it all ends here! We're, at Pop Montreal, in front of all you lovely people, the Broken Social Scene will play the final show of their career!"

Should I believe him? At every other gig he tells me he's never playing songs off last year's breakthrough *You Forgot It in People* disc and then reneges the next time I catch the band live. Either way, I keep thinking about how appropriate it would be if Drew and his ever-morphing indie art rockstravaganza called it quits right now, after marking the first anniversary of Paper Bag Records, the label they helped blow up.

A year ago, Broken Social Scene was a Toronto-centric phenomenon, a loose collective of indie musicians revolving around Drew and co-capital Brendan Canning who packed local clubs for their unpredictable prissy freakouts. These days they're so popular they've gotten props in

American glossy *Jane* and band members' parents are turned away from their Pop Montreal showcase.

Credit *You Forgot It in People*, which showed up on many best-of-2002 lists. Or, more accurately, credit Paper Bag Records, the tiny upstart label that launched its own career by putting out that record. Since its inception last fall, Paper Bag's grown from a half-baked whim hatched by buddies Amanda Newman, Trevor Larocque and Enrique Soissa at the

MTV Canada launch party to a burgeoning indie that's put out some of the best Canadian pop music of 2003, from Stars' *Heart* to Matt Barber's *Means and Ends*.

Hard to believe it all started with meetings over pints and lots of really bad ideas," Newman says laughingly over breakfast at a Montreal greasy spoon. "Our jadedness with the industry was why we had to do it," Soissa adds. "Our mandate is, more or less, 'Don't put out shit.'"

The crew had a name and Canada-wide distribution (through Outside Music, where Larocque works) before they'd even started thinking about what bands to sign. But the fateful Broken Social Scene dream fell into place when Larocque caught them opening for pals—and sometime Scenesters—Stars at Toronto's Lee's Palace, where he met Drew. When their paths crossed again in indie rock paradise Soundscapes, Drew mentioned Broken Social Scene were looking for distribution. "I was more interested in Stars,"

admits Larocque. "But they were still working on their record, and all they had was rough demos. Broken's record was done, in the last stages of mastering. So that was a good start."

They locked down a handshake deal, which fell apart when the Scenesters decided to pioneer their own semi-indie label-slash-production house, EMI subsidiary Arts and Crafts, and called it quits with Paper Bag. But there are no hard feelings, insists Soissa. "At first it was about them believing in what we were doing, helping us establish ourselves and that record. I guess they realized there was a lot more potential that could be reached going through Virgin/EMI, and they figured they'd go for it. There was no contract and they wanted to do it. We could've

fought it, but what was the point?"

THE NEXT NIGHT at Pop Montreal, I decide to check out their showcase at the tiny Casa del Popolo. The joint is fairly full, but most of the faces are from back home in Toronto. The FemBots get a healthy response, but the crowd has thinned out by the time adorable Matt Barber takes the stage later in the night.

It makes me think that Paper Bag's still a regional phenomenon. Hopefully, that'll change now that they've signed a major distribution deal with heavy-hitter Universal and if they play to their strength—the impressive diversity of their artist roster, from indie twang oddballs the FemBots to their most recent conquest, Windsor/Detroit techno god

Richie Hawtin. Their goal, they claim, is to attract a slew of new fans to music they wouldn't otherwise hear. "There are enough people with interest in Paper Bag that we can get them interested in Richie," argues Larocque. "It's all about diversity. Hell, we're trying to get the new Nickelback record!"

"There has to be room for garbage as well," adds Newman with a laugh. "We need to hit the teenage market! We need to sign the next Avril Lavigne! Or, like, a suburban pop-punk band. We're gonna start going to high school battle of the bands contests." ●

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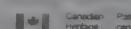
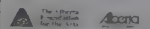
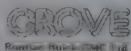
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MUSIC



Roberts rules of order

Sam Roberts takes a level-headed approach to rock 'n' roll stardom

By DAVE JOHNSTON

Two things are very important to Sam Roberts. One is hockey—he considers Ottawa and Vancouver early favourites this year in the NHL, although it's hard for him to drown a cheer for the Habs. ("I've brought

my gear on the road," the Montreal native chirps over the phone. "Cory [Zadorozny]—our drummer—is the goalie. I don't know if [the band] is much of a team, but we get some ice [time] and we play.")

PREVIEW ROCK

The other thing is songwriting. Roberts spent a lot of time in the minor leagues until he scored a short-handed goal with *The Inhuman Condition* EP, released last year on

upstart indie MapleMusic. It took long for the majors to take notice, and soon Roberts was taking his band to Universal, who released Roberts's full-length *Wet* in *Born in a Flame* early this year.

Thus the tour, and it's been a long one. Roberts and his team have bounced from coast to coast fewer than three times this year, with a few exhibitions down in the United States thrown in, steadily proving their mettle as hearty players in the rock 'n' roll face-off.

Roberts loves the road, even though the band had a wet time during their last trip through Alberta during Stage 13 back in the summer. "We got rained on and all our gear blew up," he laughs. "It was great, was a pure rock 'n' roll moment, but be sure—playing into the wrath of prairie thunderstorm."

Having a record out on a major label, one thing, Roberts says, but he knows that a band is only as good as its gig. "There's a tendency for bands to sit back and let their future be determined by that mysterious process known as releasing a record on a label," he muses. "We're trying to avoid that altogether. We want to carve out our own path, and that means being out on the road playing shows. A lot of bands live that code—that should always be your motivation."

PERHAPS THAT'S WHY people have responded so strongly to the most full *Born in a Flame*, which balances manufactured angst aside in favour of the real earnest rock flavour of triumphant chords, snappy lyrics and brash attitude. The simplicity of Roberts's composition recalls the glory days of the Grateful Dead, while nodding towards clever pop of XTC. It all translates into tunes that you just get instant

Having your handsome, handsome rock 'n' roll mug splashed all over MuchMusic with slick videos for "Don't Walk Away Eileen" and "Where Have All the Good People Gone?" may have also turned Roberts and his band into objects of hairy desire, a situation that the level-headed singer dismisses with a laugh. "Some people get kinda freaky about it, but for the most part people are pretty sober around us," Roberts says of the adoring fans. "They say stuff like, 'Hey man, I like your tunes,' and you thank them and that's it. To think that it's the weird life of running from a hotel to a limo to escape hordes of crazy females isn't true. You either play that part of things up or you don't."

The fact that people are willing to give up part of their evening to spend time listening to the Sam Roberts Band play their guts out onstage is lost on the singer. "I couldn't think of anything else I'd rather be doing," he says. "There are a bunch of practical reasons why a band should be on the road, but it should come down to loving to play music in front of a crowd. That's what it used to be about, and that's what it should be about."

If only the NHL could think that way. ☺

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IN THE COVER

Emergency broadcast system

honesty is the
best policy with
Joel Plaskett's new
disc *Truthfully Truthfully*

BY DAN RUBINSTEIN

Joel Plaskett has a secret. When Hurricane Juan hammered Nova Scotia at the end of September, uprooting trees throughout the province and tearing shingles off the roof of his house in Dartmouth, the winds also toppled several trees in his neighbour's yard. Except one little scraggly tree—a tree Plaskett and his girlfriend Rebecca always hated, a tree that stood out even more after the storm's landscaping. So Hurricane Joel took care of business. "It's the landlord's property," Plaskett confides from his home across the harbour from Halifax. "So I buck over at night with a saw and took it down. Perfect clean-cut hurricane damage."

Clean-cut hurricane damage is of course an oxymoron, but it aptly describes the music on Plaskett's brand-new album, *Truthfully Truthfully*. With clever lyrics and a tight bottom end filled out by drummer Dave Marsh and bassist Tim Brennan, the songs are precisely-crafted bottled messages of rapture and reflection. The record is a snapshot of Plaskett's mindset and milieu, a snapshot you'll want to keep pegged onto the corkboard long after its pages curl and fray. In a sense, it's clean-cut. But *Truthfully Truthfully*, like the first two discs cut by the former Thrush Hermit frontman—2001's energetic, Juno-nominated *Down at the Khyber* and 1999's introspective concept album *In Need of Medical Attention*—is much more than staid old funk. With snatches of the Clash and the likes plus staccato vocals worthy of Elvis Costello, it rocks out with gale-force intensity.

Rock 'n' roll and hurricane repairs have consumed almost all of Plaskett's time over the last month. He and his methodical, banjo-toting father Bill re-shingled the roof of the house Plaskett bought a year ago, then turned their attention to the water-damaged ceiling underneath. With the new album released by Toronto-based MapleMusic in late October and a cross-Canada tour coming up, smart scheduling has been essential. On his way home for his interview from a *Breakfast* TV appearance in Halifax's ATV, Plaskett picked up a load of plywood at the building supply store. Juggling rock and renovations has sparked some keen observations—for instance, that it costs more to make something yourself out of real wood than to buy a pressed-wood facsimile at Ikea. "It's a shame raw materials aren't cheaper," he says. "We've become so used to disposability."

PLASKETT'S DESIRE to create something real and memorable shines through on *Truthfully Truthfully*, but the more immediate vibe is his irrepressible need to communicate and connect. The cellphone and the Internet may be consid-

ered tools of convenience, but to him they're part the "huge time-sucking vortex" of modern technology. "We've opened up the floodgates," says Plaskett, who still tries to answer every fan e-mail, even the deluge of questions about his guitars. "We've always been reachable." So when the album kicks off with "Written All Over Me," props to Marsh and Brennan notwithstanding, it's basically one guy with an electric guitar and mic introducing himself to listeners. "Tip, tap, toe/Go the footsteps as they're coming down the hall," he sings, warning people to buckle up for a meticulously mapped out 45-minute trip.

"To me," says Plaskett, "the pacing of this record, the order of it, was crucial. It took me a long time to find it. You try to put it together, and once you find it, it's there. It's totally like doing a puzzle." The record's second track, "Work Out Fine," is his overt Clash homage. "All my friends, where did they go? To Montreal, Toronto," he sings over the distinctive guitar bursts and bassline, delving into an east coast goin'-down-the-road theme while paying homage to his punk idols. "I'm not bitter at all," Plaskett elucidates. "Everybody who's left has done it for valid reasons. I'm

28 now and I've been making music in Halifax since I was 13, but most of the people I've played with are gone. I don't have a lot of really close friends here anymore, but that's not a real sad thing. It's just something I think about with everybody leaving and everybody getting older. I have a house now. I'm staying home tonight; I'm not going out. So I want to make music that reflects that state. But I also want to hang onto a certain nostalgia, for artistic purposes."

That nostalgia is showcased brilliantly four songs into *Truthfully Truthfully* on "Extraordinary." So many bands try to record the perfect summer song—this one's a great autumn rocker. It starts with the protagonist's backyard leaf pile burning out of control and the cops showing up, then takes us through three more seemingly unrelated ordinary/extraordinary vignettes: a Saturday night out where "Boys meet girls and they all-get-tight," with Marsh's hi-hat kicking in just as Plaskett sings "The dance floor shakes as the trap kit moves"; a guy in his SUV contemplating changing his cellphone plan, to which his girl responds "Baby, you're a boy, you're a not a man"; and the final, celebratory verse—"I was at the post office buying a stamp/Thinking that the girl behind the counter was fine/I said, 'You think this'll get there by Friday ma'am?'/She says, 'I get off work at quarter past nine.'" Plaskett says he wrote the song in 20 minutes, but it doesn't feel tossed-off. "The whole thing is designed," he says, "so you raise your beer in the air but don't quite know why."

ON *TRUTHFULLY TRUTHFULLY*, according to Plaskett, the fun songs are more fun than on albums past, the sad songs ever sadder. "It's a ride," he says. "The extremes are more extreme." Yet it's not extreme for the sake of being extreme (or extreme like the latest sports show on Spike TV). It juts out from a sea of

Sum 41 and Finger Eleven soundalikes because Plaskett says (or at least thinks) "Fuck you—I make idiosyncratic music" when he hears comments like "He should hook up and write with a professional." Because the self-professed "slight control freak" makes music at his own comfortable pace, without explaining himself to anybody, even if it isn't the most efficient use of his time. "I really care about my music," Plaskett says, "and I find that most of the lyrics you hear.... What are they going on about? Life is turning into a DVD bubble. People don't want to feel. Everything is really vague, these rapid emotions coming out of Finger Eleven songs. That's the most depressing thing."

Plaskett's three-piece band, the Emergency, doesn't shy away from murky, somber songs—only they do it without the Finger Eleven angst, without using digital magic to fix all their fuzzy mistakes. On the new disc, after "Lights Down Low" channels the redemptive power of rock 'n' roll, "The Day You Walked Away" and "All the Pretty Faces" return to the theme of saying goodbye. Then the record closes

with "Heart to Heart With Lionel," Marsh's song. Short on words but big on mood, the finale drifts off into an eerie dreamscape. Having just three guys onstage, in the studio or on the highway in a Suburban means there's a lot of space to play with, says Plaskett. "We're not hiding behind a lot of stuff. It's not dense or overly aggressive. But it does rock out."

"Ultimately," he continues, "it boils down to me making music for myself. Some people respond to that, some don't. Friggin' no complaints, but it's hard work. And the hardest thing about this business is accepting how much of it revolves around luck. But even though it sounds corny, I grew up with music and lovin' it. There's power in it and I can sense it from my fans. They love it. If my records can do for them what they've done for me.... Rock has been around long enough it's a traditional medium now. This is just me trying to do something lasting." ●

THE JOEL PLASKETT EMERGENCY
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The rise of the house of Usher

Hallucinations allows David Usher to visualize a thriving solo career

BY PHIL DUPERRON

David Usher has worn a number of hats during his impressive musical career. As the frontman for Canadian rock superstars Moist, he topped the charts and toured the world before surprising fans and critics with the release of his minimalist solo project *Little Songs* in 1998. For a while he juggled both careers and released one more studio album with Moist, *Mercedes Five and Dime*, followed by another solo disc, the hit-laden *Morning Orbit*. But with his latest disc, *Hallucinations*, which came out this fall, he says from here on in all his creative energy will be focused on his solo career.

Unlike *Little Songs*, which was recorded in Usher's kitchen, *Hallucinations* follows in the footsteps of *Morning Orbit*, using lush production and a variety of sounds to create a collection of dark, sensitive pop songs. "This is definitely a more produced album," Usher says over the phone en route

to a tour stop in Thunder Bay. "There's many more layers and I spent a lot of time just to find the sound. I try and make records that go a lot of different places and reflect a lot of different styles."

With *Hallucinations*, Usher wrote most of the songs with his touring band on hand and future live performances in mind. "The first album was built more in the studio and this was rehearsed with the live band first," he says. "Not all of it, but a lot of it. And I'm still heavily into deconstructing and reconstructing in the studio. But

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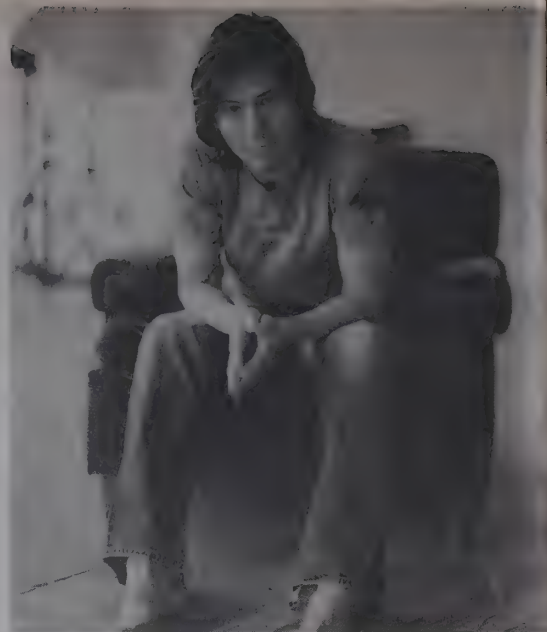
it started from a live base. You start live off the floor and then the whole producing process comes into play."

One of Usher's most daunting tasks was making sure the songs didn't lose any of their passion during the studio twiddling. "You're always looking to make sure that the essence of what you're doing doesn't get beaten out of the studio versions," he says. "You want it to retain the life. The initial excitement you have when you write a song can really get killed in the studio. So whatever that is, the energy or the vibe you're trying to get on a track, you try to keep

that intact when it goes through that process. The studio process is a process of details and details are often, y'know, deadly for vibe."

FOR USHER, the real excitement comes from performing the songs live, where he gets direct feedback from the audience. He also likes changing the songs around at his concerts to give audiences a varied perspective into his music. "You want the live experience to be a different experience," he says, "and it should be, too. Because when you're listening to a record it's a much different experience than going to see a band and you want it to feel different."

While Usher doesn't think of himself as a role model, he appreciates the impact artists can have on others' lives and believes it's important for artists not to pull any punches with themselves or their audience. "If a person is writing about something real to them, that's real in their lives and they write about it honestly," he says. "I think it's their right to do that. I think if you're faking it, then that's a different story. If you're documenting something you've seen in the world or the world around you and that's the way it is, you have the right to talk about it and describe it as it is without sugarcoating it. It's when



it's not sincere and it's obviously dishonest that there's a problem with it.

"When Public Enemy was talking about the things Public Enemy were talking about," he continues, "they were obviously coming from an honest place and it was about real ideas and descriptions of real life. They have the right to talk about it because it brings certain issues to light. For

myself, I just write about the things that are around me. Y'know, personal life. Things I see or things in stories on the news or in books I'm reading. Whatever. But generally they come from an honest place, so I don't worry about the rest."

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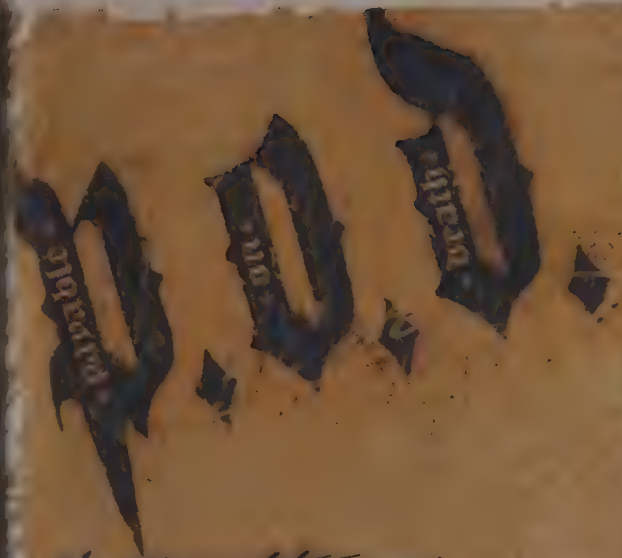
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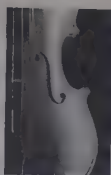


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MUSIC



classical notes

By ALLISON KYDD

How does your audience grow?

Success is a capricious thing. Why do excellent programs and virtuosic performers often fail to find their audience? And why do annual galas, where repertoire is more formulaic, attract a following?

George Andrix, violinist in the Strathcona String Quartet, feels public relations are important. Classical music can be a little scary and daunting, he says, if it's unfamiliar or "inaccessible to anyone but a musicologist." Yet accessibility is hard to define and can be a good or a bad thing, depending on one's perspective.

Ideally, music becomes a habit, an essential observance. Last Sunday, the Royal Canadian Legion and the Cosmopolitan Music Society presented their 14th annual *Lest We Forget* concert. Featuring primarily local talent, the event drew a capacity audience, from youth to veterans sporting various ribbons and insignia across their tunics.

The show rolled out in the grand old style, honouring the familiar and beloved.

Senator Tommy Banks was emcee and joined in for a jazzy rendition of "Rosie the Riveter," a tribute to women during the war years. Harry Pinchin, Cosmopolitan's producer and music director, was assisted by Pro Coro Canada's David Garber and Tom W. Banks (son of the famous Tommy). The Vinny Ridge Academy Pipe Band provided the obligatory wail of the pipes, drumrolls that swelled like waves crashing against the shore, precision marching, mournful laments and a rousing "Scotland the Brave." Other old standards were "The Last Post" and "Reveille" and a parade of the colours.

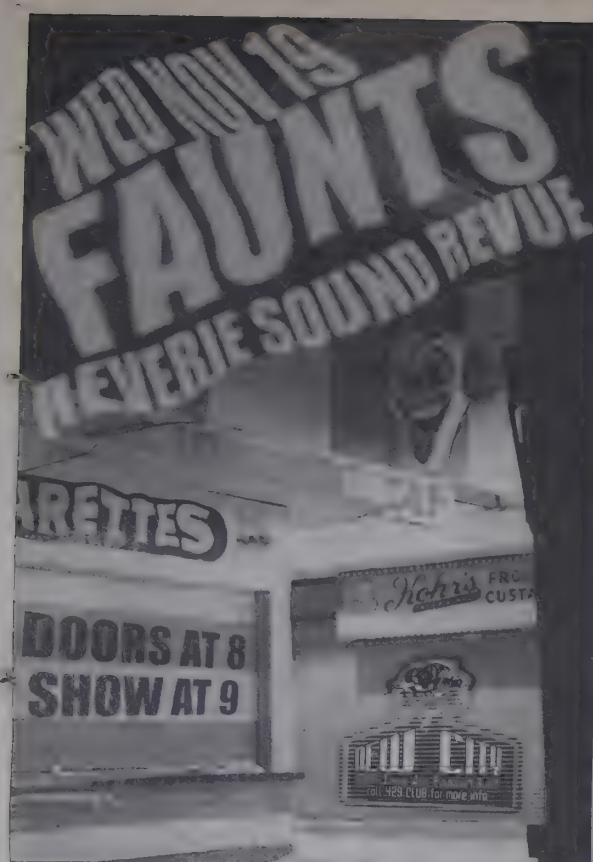
Though dominated by martial music, the program also included the Canadian premiere of Adrian Drover's "Mr. Nice Guy" (a solo for mellow bass trombone), Howard Cable's beautiful *Scottish Rhapsody* (featuring other soloists from the Cosmopolitan brass and woodwind bands) and numbers from Rodgers and Hammerstein's *South Pacific*. Vocalists Timothy Anderson, Liana Bob, Elaine Dunbar and Kieran Martin Murphy added theatrical experience to their repertoire. The captive audience was delighted, though the Cosmopolitan choristers couldn't be heard, for the soloists carried mics. Lieutenant-Governor Lois Hole presided over the event with her usual goodwill. When she made her exit at the end of the concert, she charmed the crowd still more by waving spontaneously to the multitudes.

Offering free admission is another way to attract crowds. This formula works very well for the Music Wednesdays at Noon series. On November 12,

the team of Sylvia Shadick Taylor and Jeremy Spurgeon promise novel piano repertoire—four hands, anyone?

The University of Alberta also uses this strategy, not only in regular recitals at Convocation Hall, but last Tuesday with a noon hour concert at the Winspear. The combination of organist Marnie Giesbrecht playing the Dalhousie memorial organ and fellow U of A faculty Tanya Prochazka conducting the Academy Strings was very effective. Two titans on the same program. Giesbrecht is obviously at home in any musical setting and sparkles with proficiency. Her Bach fugue was particularly fascinating, as one could hear two subjects at the same time, one in the pedals and one on the keyboard. Such a concert in such a setting is obviously dream come true for many.

Providing education and incentives are other ways to grow audiences. Though candidates for the 23rd Annual Northern Alberta Concerto Competition must wait until next January for the public competition, the University of Alberta Symphony Orchestra holds its annual concerto competition of Wednesday, November 12 at 5 p.m. Admission is free. Then there's the Alberta College Conservatory of Music fall music festival, November 19 to 24. Traditionally, this event combines competitive and non-competitive classes and is intended to encourage students of all ages to focus on growth, not winners and losers. At the same time, it offers performance opportunities to those reaching a certain standard. ☐



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root down

By JENNY FENIAK

The Friendly giant

Ann Vriend • With Sarah Slean •
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Thu, Nov 6 A musician's life can be diffi-
cult, what with the odd hours and all the
time away from home—not to mention
the tremendous financial risk that comes
with devoting your life to creating music.
Local chanteuse Ann Vriend chose to
embrace not just the romantic side of
creative expression, but the ugly side of
the music business as well; she figured

she didn't have any other choice if she
wanted the world to hear her songs.

Since graduating from Grant MacE-
wan College's music program in 2000,
Vriend's soulful voice and gifted piano
playing caught the attention of New
York's music industry bigwigs. But she's
also been dealing with the industry long
enough to know better than to depend
on anyone else for her career. "I learned a
lot by making mistakes," she says, "and I
learned a lot just by reading my contracts
and asking a million questions. I had a
lawyer look at [my contracts] and [my
manager] Chris Martin helped me out a
lot, too. If it wasn't for him, I probably
would've signed some really stupid shit."

Vriend's first contract prevented her
from recording anything without a
label, so she made sure the next deal
that came along operated more to her
benefit, a decision that led to the
release of her debut album *Soul Unravel-
ing* last March. "We did resign," Vriend
says, "but I made sure it allowed me to
record my own stuff in the meantime

and release it independently and do
some touring. I kind of just knew that I
didn't want to wait and wait, because
the whole reason I went to music school
was because I wanted to be a musi-
cian—I wanted to be actively playing
and writing and doing stuff."

Educated Hess

**Kenny Hess • Horizon Stage (Spruce
Grove) • Wed, Nov 12** When you're as
determined as Kenny Hess, nothing
stands in your way. Growing up in a fam-
ily band playing Conway Twitty and Elvis
covers at church socials invested Hess
with a love of music, but even as his
older brothers began plugging Ozzy and
Nazareth into their stereos, Hess didn't
waver from the old country classics.

"To be honest," Hess says from his
home in Fernie, B.C., "country music was
absolutely a passion of mine, right from
the time I was a little kid. I understood
what they said. I liked the emotion. I
mean, I'm 41 years old now and I still cry

when I hear a good song—and very few
rock 'n' roll songs make me cry."

Still, Hess has an open mind and
sincere respect for all kinds of good
music. He cited Eminem's "Cleaning
Out My Closet" as one of the better
tunes to come along in years and
despises the "new country" infiltrating
the traditional genre he loves. "I don't
believe new country has anything to
say anymore, other than 'Look at me—
I've got a video and I'm cute,'" says
Hess, who has shared stages with big
acts he respects like Garth Brooks,
Tanya Tucker, Vince Gill and even
Merle Haggard. "I'm a big proponent of
and lover of singer/songwriters," he
says. "Y'know, Merle Haggard said it
the best when he talked about George
Strait. He said, 'Yeah, George Strait's a
great singer, but he's never had an
original thought in his life.' I love to
hear what an individual has to say."

Hess has been playing professionally
for 26 years, performing 200 shows a
year to adoring crowds across North

America. Canadian musician Ralph Mur-
phy caught Hess performing for the
Canadian Country Music Awards in the
late '80s and insisted that Hess head
down to Nashville, where Murphy had
lived for the past 35 years. Once there,
Hess had a chance meeting with the
late, great Harland Howard ("I Fall to
Pieces," "Heartaches by the Numbers"),
who hired him as one of only two staff
songwriters after hearing his music.

Hess has also been around the block
with major labels. He signed an eight-
album contract with Curb Songs, then
dumped them after the first recording
because of creative constraints. "I'm not
hardcore," jokes Hess. "There's not many
people I know who are stupid enough to
walk away from seven albums, but I did-
n't feel it was the right match." Now,
with a healthy fanbase and an even
healthier family life with five kids, he's
again considering another major-label
contract. His 11th album is ready to go,
but until Hess is ready to move with it,
the world will just have to wait. ☉

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BY DAVID STONE

May the S-Man win

Connected Entertainment's First Anniversary • With Roger Sanchez • The Standard • Tue, Nov 11 Getting Roger Sanchez on the phone isn't easy. In fact, it's damn near impossible, but for good reason. For well over a decade, the New York-based house DJ has been steadily on the rise, spreading his vocal-driven sound around the world while coming to the fore as a producer and remixer. His first artist album for Sony, *First Contact*, spawned the 2001 club hit "Another Chance," while his talents have transformed a bewildering amount of tracks from a wide spectrum of artists—from Underworld to Fine Young Cannibals—into dance floor devastators. Recently, we was awarded the Grammy for Best Remix for his work on No Doubt's smash "Hella Good."

Sanchez has recently wrapped up another summer in Ibiza, where he annually presides over Release Yourself,

a clubbing concept that has become the umbrella for a mixed-disc series and a syndicated radio programme. As well, Sanchez has added another piece to his empire with Stealth Records, which has a minor hit on its hands with the Gary Numan-sampling "Feel Alive" by Pure Orange. So how do you find the S-Man? You learn that he might not answer the phone, but the e-mail is always on.

How do you distinguish between the S-Man and Release Yourself? The S-Man projects are all written and produced by me as an artist, whereas the Release Yourself ones are mix compilation representative of my DJ sets.

What is the concept behind Release Yourself, anyway? I wanted it to be where one can go and let the music take them away and release whatever they have inside emotionally.

What affect has winning a Grammy for your remix of "Hella Good" had on your career? The Grammy has put my name in more people's ear in America than before.

How relevant is Ibiza on dance culture in 2003/04? Has the focus or influence shifted away from cities like New York and London? I think Ibiza has become the new world Mecca for dance music—it has surpassed both New York and London.

Where do you get the most work done (or where are you the most creative)—Ibiza, on the road or home? Between my studio in New

York and my studio in Ibiza, I get most of my work done.

What value does the work on the radio show have for you, and do you ever apply what you do on the radio to what you give a crowd in the club? The radio show lets me reach more people than ever before, and I notice that vibe is a lot more prevalent in my live DJ sets now.

Which would you prefer—a year-round residency in a major metropolitan club with access to new music every week, or living out of a suitcase, playing out of the same batch of records, traveling the globe? I'm currently working out both—I think I need the travel to keep my sound fresh, however.

Is there a chance you will release a second artist album, and how do you rate your first attempt? I'm working on the second one now—I think the first one was good in the sense that it represented a

moment in time for me when I wrote it.

How do you rate what has been released on Stealth so far, and what direction do you see the label taking in the coming year? I think that Stealth is growing—the *Release Yourself* albums have done well for us and we will still focus on the underground, but I am also signing more vocal and artist-driven projects as well.

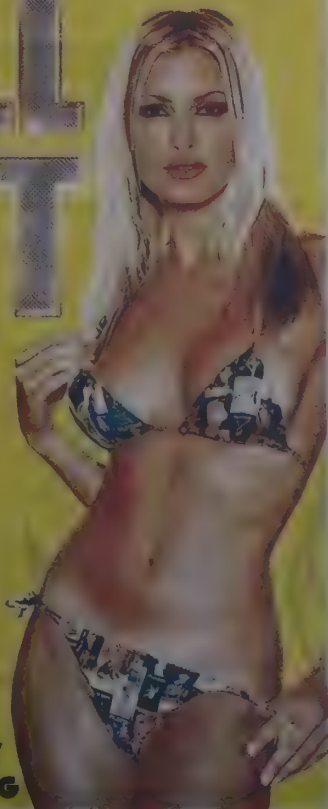
Since you've got such a distinctive look, can you still get down to the supermarket? And how many hats do you own? In New York, no one knows me as well and I never have a problem. I actually own a silly amount of hats, but I give them away after a time to charity. ☺



Roger 'Don't call me Sirly' Sanchez

Listen to BPM with David Stone,
Saturdays at 9 p.m. on CJSR-FM 88.5.

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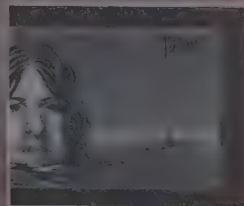
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7. MATRIX

8. CHARLIE'S ANGELS:

FULL THROTTLE

9. LION KING SPEC ED

10. PRIMUS: Animals

Shouldn't Act

NEW SOUNDS

MICHELLE SHOCKED
SHORT, SHARP, SHOCKED
(MIGHTY SOUND)

EDIE BRICKELL
VOLCANO
(CHERRY/UNIVERSAL)

The standard key into a record review is to write about who an artist sounds like—"With hints of Ella Fitzgerald and Patsy Cline, she blah blah blah...." That kind of thing. The great thing about a re-release, especially if it's an album you were never too familiar with, is that you get to hear which contemporary musicians sound like the artist in question.

Short, Sharp, Shocked, Michelle Shocked's 1988 debut studio release, must have been a huge influence on bands like Vancouver's Be Good Tanyas and Australia's the Waifs. There are songs on this 15-year-old album, especially "When I Grow Up," that have given birth to innumerable musical ideas today, mostly amongst the country set. Even more significant, though, is that the remastered *Short, Sharp, Shocked* (which Shocked managed to retain control of after her acrimonious split with PolyGram) comes with a bonus disc containing 21 live tracks, radio performances and outtakes. And with Shocked's stage banter, often delivered in front of combative honkytonk audiences, her raw tenderness shining, you get to hear the stories behind the stories—where, for instance, her hit "Anchor-age" comes from. The song, by the way, is beautiful both live and in the

studio, a classic that continues to inspire all these years later.

Michelle Shocked's most recent new material, 2002's *Deep Natural*, saw her experimenting with dub—it's nice to see an artist embracing new styles. Nothing wrong with Edie Brickell's *Volcano*, her first record after a 10-year-break, but as Lou Reed sings in "Strawman," "Does anybody need another million-dollar star?" Brickell may not be a millionaire and *Volcano* is a fine, albeit slick record, thanks to Charlie Sexton's gilded production, a touch of soul and some rocking-out. But unfortunately, it blends into the background, a rich man's Lucinda Williams with too many "Doot doot n doo doo" and lyrics about falling rain. *Shocked*: ★★★★★; *Volcano*: ★★★

—DAN RUBINSTEIN

THE STILLS

LOGIC WILL BREAK YOUR HEART
(VICE/ATLANTIC)

Isn't it strange that Montreal is producing some of the most overtly Anglo music on the continent right now? With the Dears and Sam Roberts redefining CanRock (and God bless them all for that), along comes hipster 'zine-cum-industrialists *Vice* with their latest discovery, the very cocksure and cosmopolitan boys of the Stills. *Logic Will Break Your Heart* quivers with tension, as chiming guitars stick in a permanent echo and simmering drums propel Tim Fletcher's reedy voice as he sings about mysterious girls, hating your best friend and broken dreams.

Fans of Joy Division and Interpol will automatically be drawn to the wry

"Of Montreal," but there's a ton of swagger in "Ready for It" and the epic "Still in Love Song" that saves these 12 songs from descending into weak-kneed bed-wetter anthems. It might not be the most original thing you've ever heard, but what is nowadays? This is a sophisticated pastiche of pop rock's moodier elements, carefully layered for anyone who misses the time when music didn't have to be a bombastic tooth-rattling experience to be considered emotional. *C'est très bon*. Go, Canada. ★★★★★ —DAVE JOHNSTON

RAPHAEL SAADIQ

ALL HITS AT THE HOUSE OF BLUES
(POOKIE)

All Hits at the House of Blues is Raphael Saadiq's follow-up to one of my favourite discs from last year, *Instant Vintage*. And what *Instant Vintage* lacked in terms of emotional clarity, *All Hits*, a live album recorded in Los Angeles, definitely hits—dead-on.

Not only does this two-disc set feature several of the more notable tracks from *Instant Vintage*, but it also reunites Saadiq's old group, Tony! Toni! Toné! on early '90s hits like "It Never Rains," "Let's Get Down" and "Anniversary." Joy, from Saadiq's short-lived other group, Lucy Pearl, makes a guest appearance on two songs—and after hearing her vocals on "Missing You," you'll be hard-pressed not to search for her upcoming album.

DJ Quik, D'Angelo and soul legend Leslie Wilson also make cameos here, but the only time the guest appearances become trying is when Devin the Dude joins Saadiq onstage to perform

"Just a Man," a lesser-known track from the *Baby Boy* soundtrack. But the moment of subtle horror ends soon enough, making way for great songs like "Get Involved," which originally appeared on the soundtrack for Eddie Murphy's animated series *The PJs*.

For those of us who will probably never get a chance to see Saadiq perform live, *All Hits* opens a window onto a truly great performer. This is music for true music lovers. ★★★★★ —SEAN AUSTIN-JOYNER

VARIOUS ARTISTS

LIVIN', LOVIN', LOSIN':
SONGS OF THE LOUVIN BROTHERS
(UNIVERSAL)

Charlie and Ira Loudermilk were maybe the most influential and infuriating brother pair to ever hit Nashville. Originally signed to Capitol Records as a gospel act after they changed their last name to "Louvin," the brothers shocked the music world in 1955 when they began recording secular songs. While the pair continued to paint their music with shades of the mountain bluegrass and gospel they grew up with, they often tackled darker topics like murder, adultery and the rise of Satan in the modern world. Ira's penchant for hard living and ticking off his wives (his third wife shot him three times in the back) made him a forebear to dozens of outlaw rock stars who would follow decades later.

With this collection, a series of country all-stars from Glen Campbell to Merle Haggard to Vince Gill to the late, great Johnny Cash, pay tribute to Nashville's original black sheep. But it's a real pity that producer Carl Jackson had to infuse so much new-country sensibility into this project; no matter who steps behind the mic, the slick production and the over-reliance on whining pedal steel strips much of the music of its original bluegrass charm. Yes, there are some interesting snippets of dialogue from old Louvin concerts, but not much can save these old classics from modern corporate Nashville.

The rockin' guitar intro to Joe Nichols and Rhonda Vincent's version of "Cash on the Barrelhead" is jarring, while Vince Gill and Terri Clark's take on "I Can't Keep You in Love With Me" shines with all the gloss of MTV. Only of this collection of 16 songs, only Glen Campbell and Leslie Satcher's mandolin-filled version of the Louvins' first massive crossover hit, 1955's "When I Stop Dreaming," doesn't attempt to lure the new country crowd.

By all means, go out and discover the Louvin Brothers—just make sure not to use this collection as your guide. ★★ —STEVEN SANDOR

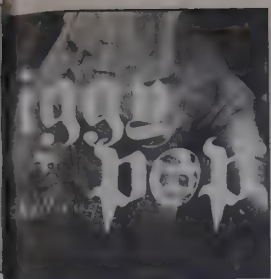
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IGGY POP
SKULL RING
(VIRGIN)

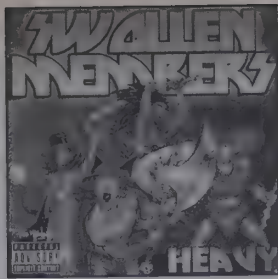
VARIOUS ARTISTS
GIMME SKELTER
(BUDDYHEAD/NETTWERK)

There was a time when Iggy Pop kicked serious ass, if he wasn't trying to do it to himself with razor blades trapped to his own feet, rolling in a mess of his own feces and broken glass. In other words, he took fucking risks. He went out there and saw what the limits of public expression could be. He could also have been a personal art project for David Bowie, but that's beside the point. Now that Mr. Pop has decided to get back with the Stooges on most of *Skull Ring*, it's a damn shame the result is so utterly pedestrian. Teaming up with Sum 41 and Green Day on other songs amounts to, well, Iggy Pop singing songs by Sum 41 and Green Day. It's terrifying, in a sad way.

However, he does provide some interesting moments on the freaky wild compilation from Buddyhead, *Gimme Skelter*. Conceived as a collection of punk art, it succeeds in kicking your ass where Mr. Pop fails on his own. Stellar tracks from Mudhoney ("Hard-On for War"), Le Tigre ("Mediocrity Rules") and the Starvations ("Last Night I Had a Nightmare We Got Married") are the kind of freaked-out explosions that the Stooges pioneered. Pop gets a good dig in on Mobo with "New York City Is Beating Its Chest... Again," but his best moment comes at the end of the disc. In "Nardwaar vs. Iggy Pop," Pop participates in another art project, this time at the command of *Three Demented Encyclopedia of Musical Knowledge*, who conducts a phone interview with Iggy that spirals into a comic abyss. It's damn funny, in a terrifying way. **Skull: ★★**; **Skelter: ★★★★★** —DAVE JOHNSTON

RYAN ADAMS
ROCK 'N' ROLL
(LOST HIGHWAY/UNIVERSAL)

That's it. Ryan Adams has given up. He now seems content to punish mankind with unfathomably bland arena rock that would embarrass Supertramp. Ahd I can say this because, although I cannot play guitar very well, I know enough to steer clear of even thinking about throwing a turd like this into the world. Given the clever prescription motif worked into the typography of his name on the album cover, I'm assuming Adams was on a boatload of drugs when he figured this mismatched shitstream was a good idea. Way to cheat the fans, Ryan. **★** —DAVE JOHNSTON



SWOLLEN MEMBERS
HEAVY
(BATTLE AXE/NETTWERK)

With a promising title like *Heavy*, you'd think Swollen Members may have turned a corner with their new disc, taking their nightmarish imagery and creating a new hip hop equivalent to metal. But before you prepare to throw up your hood and make the sign of the devil, bear this in mind: while the beats have a metallic glint to them, thanks to Rob the Viking's choice to create nothing but original sounds rather than load up the mix with samples, *Heavy* lacks the refreshing kick of *Breathe* or even a good part of *Bad Dreams*. Tracks like "Heat" and "Watch This" are obvious rump-shakers that anyone can understand, and Prevail is definitely a standout MC, dropping referencing to the White Stripes, Hot Hot Heat and Sum 41 amongst the bombast. But tracks like "Bottom Line" sound like they've done this all before. **★★★** —DAVE JOHNSTON

THE SHINS
CHUTES TOO NARROW
(SUB POP)

Indie kids went batshit for the Shins' first record, 2001's *Oh, Inverted World*, and it's safe to assume that even more people will do the same for this one. And with good reason. These boys understand the art of songcraft, and *Chutes Too Narrow* is loaded with brilliant bits of diverse pop, perhaps even more diverse than *World*. Rather than stick to the driving beat and synths of *World*, the Shins have widened their sonic scope—the band opts for warm acoustics on songs like "Young Pil-



grims" and "Pink Bullets," while "Gone for Good" is enhanced by a nice pedal steel. They haven't ventured too far afield from their first record, however, as the folk/electronic collision on the closing track "Those to Come" and the racing "Turn a Square" demonstrate. It comes down to singer/songwriter James Mercer, who knows how to write a good hook and make it stick, and with *Chutes*, he's really outdone himself. Let the batshit begin again. **★★★★** —DAVE JOHNSTON

R.E.M.
IN TIME: THE BEST OF R.E.M. (1988-2003)
(WARNER)

Not a sequential portrait of R.E.M.'s ascent from indie credibility to mainstream stardom, but a solid little collection of brilliant pop tunes—and a few befuddling ones. All the biggies are here, but what really makes this disc interesting is what the band left out. Of course, you get "Man on the Moon" and "Losing My Religion," but the absence of "Drive" and "Low" (both from what may have been the band's best record of the '90s, *Automatic for the People*) is a bit of a disappointment. However, the band mercifully excludes the cancer-causing "Shiny Happy People" from the party and closes the record with the elegant "Nightswimming." Of the new songs, "Bad Day" is certainly the best, recalling the gleeful abandon of R.E.M.'s pre-*Out of Time* days, when MTV wasn't paying attention. It's a great reminder that despite making fair-to-mediocre albums after the departure of Bill Berry, Michael Stipe and the boys still managed to write a decent song or two. **★★★★** —DAVE JOHNSTON

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The big Wachowski

The Matrix Revolutions brings sci-fi trilogy to a crushingly banal conclusion

By DARREN ZENKO

After the first film told the trendsetting (and cliché-making) down-the-rabbit-hole slo-mo kung-fu adventures of Neo (Keanu Reeves), a bewildered hacker who figures out the cheat codes for his artificial universe, the Wachowski Brothers' *Matrix* series became (with this summer's *The Matrix Reloaded*) an ambitious attempt to blend eye-popping action and special effects with brain-cramping cyber-philosophy and hodgepodge messianic

mythology. Lots of bloated but terribly mysterious mystical semi-conversations on the nature of the *Matrix* punctuated the epic hyperfights and raised many thorny questions, such as "Uh, okay. So, um... what?"

Folks expecting all to be revealed in *The Matrix Revolutions* will be disappointed; the Brothers W make David Lynch seem like a hand-holding pedant. All the boring/confusing/laughable blah-blah-blah of *Reloaded* is in place in *Revolutions*; it's just that now almost nobody's really saying anything, just being ominous or weird or whatever. But still they talk. In fact, the script pushes the characters to their physical limits of yappiness; even with a half-dozen huge metal rods impaling her sexy body, a (SPOILER ALERT!) dying Trinity (Carrie-Anne Moss) manages to whisper lovey-dovey banalities to Neo for a good five min-

utes before going gently.

Banalities are, in fact, all *Revolutions* goes for, and all it gets; this supposedly deep film, the summation of a supposedly deep trilogy, busts out such incredible earth-shaking conclusions as "Love is important!" Freedom is really important too, as is faith, and trust, and believing in yourself and others... groundbreaking insights, totally unprecedented in Hollywood films!

REVUE SCI-FI

But, hey... that expensive FX showreel sure is exciting! The spectacular action in *Revolutions* is mainly centred on the hardscrabble life in Zion, a miserable hole in the ground under siege by seething hordes of bio-cidal drillbots and squidroids. It's pretty exciting stuff, with lots of incredibly

intense visuals and a relentless pace. I was almost in tears at a couple of points, simply because the furiously stroboscopic editing terrified my primitive brain structures. The adrenaline rush simulates the excitement of emotion, so we're tricked into thinking we give a fuck about the underdeveloped nobodies left behind to hold down the fort. Still, when you're half-asleep you take what fun and excitement you can, when you can.

Weirdly, I enjoyed the story in the *Enter the Matrix* videogame more than either of its companion films, for the simple reason that it stays closer to what worked in the original movie: the human core of people—soldiers, guerrillas—doing what they can and what they must to deal with the intense stuff that's going down around them. I guess that's what the filmmakers were going for with the Zion defense forces in *Revolutions*, but even the grubbier of ripped cotton sweaters can't make the Wachowskis' hack-written characters seem human. There are no occurrences, for example, of the morbid conviviality and gallows humour that humans under hardship find in common cause; these people aren't *Russian* enough.

THIS INHUMANITY is a problem. It was okay in *The Matrix*, when everything was that chilled-out green colour, and all the characters were cooler-than-cool, post-cyberpunk slicksters hip to the ultimate secrets of their machine-ruled universe. Their sunglasses-obscured blank gazes and grimly mechanical performances fit the aesthetic of the film; it worked as fashion. But as the story developed, pure style wasn't enough. Take as an example the love story between Neo and Trinity that's the core of the film. They say they love each other, they talk about

how important love is, capital-L. Love is a central theme of the movie... but do they love each other? What do Neo do, besides become a magical that engendered Trinity's total devotion? What did Trinity do, besides good in a vinyl catsuit, that engendered universe-shattering transcendental love in Neo? The script and plot do not cause us to believe this shit, and the passionless performances from Keanu and Carrie-Anne do not help overlook the story's deficiencies.

After all this nit-picking, some praise: Hugo Weaving as rogue police program Agent Smith is absolutely fantastic. The sneering, inhumanly precise cadence of speech he brought to the character in *The Matrix* has evolved into something terrifyingly different. The rhythms are the same, but Weaving has poured so much pure hate into the character that Smith has become one of the most totally Satanic characters in film. *Matrix Revolutions* sucks, but it's almost worth seeing just for this performance.

As the teaser question for the first movie asked, "What is the Matrix?" Well, it's still what it was: a system sucking energy out of humans while keeping them blissfully unaware of the fact that they're in glop-filled cocoons. I think. Maybe I have to start meditating or something.

And what is *The Matrix Revolutions*? A ridiculously shallow "deep" movie, a tediously "exciting" blockbuster, the pathetically muddled and uninspired final (yeah, right) chapter in a film series that was once actually revolutionary. ●

THE MATRIX REVOLUTIONS

Written and directed by Andy and Lana Wachowski • Starring Keanu Reeves, Carrie-Anne Moss, Hugo Weaving, Jada Pinkett Smith and Cowboy Curtis • Now playing

Love is a many-subplotted thing

Every actor in the British Isles finds romance in uneven *Love Actually*

By MINISTER FAUST

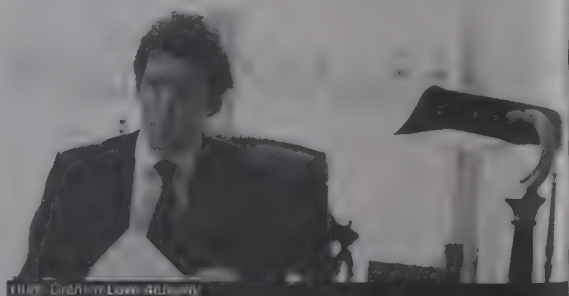
straight out of a dream sequence are set right alongside depictions of the calculated betrayal of lifelong friendships and depressing stories about mental illness destroying not only the afflicted but their families as well.

Hugh Grant plays the newly-installed prime minister as an Earth-C version of Tony Blair—i.e., one who realizes he can't play romance to the

Grant's PM is a bachelor who's sworn not to get involved with any member of his staff (thereby ensuring he will). He quickly falls for a less trampy, more English version of Monica Lewinsky named Natalie. Their romance, while fun, includes the PM going door to door looking for her, because he knows which street his employee lives on, but not in which house. This man commands one of the great powers of the world, but no one in his office has a Rolodex?

Liam Neeson is a recently widowed father. The script cleverly avoids examining his grief by instead exploring how his 11-year-old son has fallen in love. That's cute and fun, and the exploration of love between this father and son is a genuine joy; that the father can live and love again through his son is touching and delightful. What's less joyful is trying to believe the lengths to which this father will go to help his kid's love get requited, and what's downright yucky is hearing Neeson tell his son that if he ever meets Claudia Schiffer, he'll have sex with her in every room in the house, including the son's bedroom. A father talking like that to his Grade Six-aged kid isn't funny; it's creepy.

Then there are the serious stories.



Emma Thompson plays Karen, a devoted wife and mother in a happy marriage who realizes her husband is slowly plotting and executing his first adultery. Their story is poignant; the details of the unfolding crime are painful and cruel. Laura Linney as Sarah is a workaholic social misfit whose family baggage destroys her greatest hope for love (or at least sex). Her pain and the love that nurtures it is fascinating to behold, like watching your own house burn down.

Less successful is the story of Keira Knightley as Juliet, the deliriously happy newlywed who discovers a threat from her husband to the stability of their marriage. The actions of the players in this subplot are depicted as delightfully romantic, rather than the frightening acts of stalking and betrayal they are; it's all

the more hypocritical when contrasted with the Emma Thompson story. Throw in extra elements such as a couple of stand-ins from a porn film and some weird clankings with race, and you've got a film that's constantly chattering—maybe because it's afraid to let us slow down and think.

That's a lot of slugging for a flick whose acting I enjoyed so much and which made me laugh and even get all lovey-dovey to the extent that I did, but I suppose *Love Actually* is like a delicious meal—it's great going in, but after a while it makes for some nasty heartburn and a really painful stool. ●

REVUE COMEDY

American shark, a U.S. president played deliciously by Billy Bob Thornton as a cross between Clinton and Dubya. Early in the film at a press conference, the president says U.S.-U.K. relations are swell, but the prime minister slowly builds to telling the press corps in very British diplomatic terms that Britain won't be America's ho any more. Okay—fun, I'll grant you. Inspiring? Yes, actually! Authentic? Not in the slightest, especially not for Grant's crypto-Blair, a flaw that points to all the ways in which the film fails, because half the time it's telling us what we want to believe and refusing to say what we need to hear when it's painful—which, say, *When Harry Met Sally* did quite well.

Set in London during the four weeks leading up to Christmas—a uniquely romantic, hopeful and desperately tragic time of year—*Love Actually* explores crises around love: adultery, falling in love for the first time, falling in love at the office, recognizing whom really one truly loves and whom one doesn't.

I laughed during *Love Actually*—in fact, I laughed a lot. And I was swept up in some wonderfully romantic moments too, even though I was sure going into the film that I'd hate it. The performances are excellent; the pacing is tight. Unfortunately, the various interlocking stories don't genuinely interlock, which makes for a phony mess. The film offers contradictory messages and clashing tones; it's an awkward mixture of the farcical/fantastical with grim, everyday tragedy: over-the-top sex romps

LOVE ACTUALLY

Written and directed by Richard Curtis • Starring Hugh Grant, Emma Thompson, Alan Rickman, Liam Neeson and Laura Linney • Opens Fri, Nov 7



Paolo Costanzo and Emily Hampshire
in *A Problem With Fear*

Bread man talking

Calgary auteur Gary Burns faces up to his *Problem With Fear*

BRIAN GIBSON

See? It's everywhere. It's already fucking out there," a man screams among the cubicles in a downtown office building. He's talking about a computer virus? A package laced with anthrax that's moving through the postal system? Or the growing sense of panic about the recently announced terrorist "yellow alert"?

We don't know. The man rushes the elevator, gets in and the doors close, but the lift descends at alarm speed, the red digits of the floor numbers rushing by on the readout screen. As the group of screaming passengers hits the ground, the title rolls: *A Problem With Fear*.

Calgary director Gary Burns's follow-up to *waydowntown* is set in a near-present world that is buckling under fear. The Global Safety firm profits from it, selling PDAs that warn of threats literally around the corner. Burns, talking over the phone from his home in Alberta's northern city, says, "I'd read this article that was talking about products selling fear, and there was one man who had developed a Palm Pilot that could detect danger, and he was saying, 'What if someone could warn you if there was a bomb about the corner?'"

In Laurie Harding's (Paulo Costanzo) world, the threats are more banal. Just as terrifying as a shootout from the glass window of an office building comes slowly apart if someone leans on it; subway cars shoot along the tracks with their doors open; escalators swallow up their riders.

Just last week, in fact, a British academic died in a Rome railway station when the escalator she was on slipped and she fell into the moving cogwheels. I tell Burns about an incident I heard about a few years ago in Calgary involving a woman who was strangled after her clothing

became caught in the mechanical stairs. "Actually, I think it was at the Stampede LRT stop," he adds. When Burns was incorporating such real-life freak accidents in his film, reality reflected his art back to him again. "We were shooting and there were two incidents with people in escalators—they're probably always happening, but we just happened to notice during the film, you know, like a one-inch-square story in the *Sun* or something, but a woman got her hair caught in an escalator and another girl, an actress, got, well, scalped, basically. They ended up having to cut her hair off."

PREVIEW **INDIE**

THE SHOOT ITSELF, Burns says, took about 30 days, spread out over six weeks last winter. Although the crew shot in the same Calgary office corridors and mall walkways that Burns used for *waydowntown*, which was shot on digital, *A Problem With Fear* involved a larger crew of about 100 people, more complex shots and conversion from 35mm film to High Definition Digital for image manipulation.

"But I think just having the confidence after mucking around a bit with *waydowntown* [really helped]," Burns says, "because even though we shot it in 35, it was still a sort of digital project, because it was High Def and we used digital effects." Plus, the director says, Bulgarian cinematographer Stefan Ivanov is "fantastic—he brings a lot of movement to the camera."

For *A Problem With Fear*, Burns really wanted to let the camera tell the tale. "I've always worked more with dialogue," he says, "so if I'm stuck, I let the words carry me to the next scene, but I wanted to make this film less expository." The story is certainly more elliptical and visual, which adds to the paranoia and anxiety seeping through its world. People abandon social strictures: a man takes off his clothes in the transit system, a naked woman runs down the middle of a city street. The TV pro-

gram *World's Worst SUV Accidents* flashes on screen, a paper headline screams "Mother Backs Over Own Child" and news broadcasts report on the "FEARSTORM" sweeping through the city. *A Problem With Fear* dramatizes Michael Moore's argument in *Bowling for Columbine* that the media profit from fear.

Burns observes that even less obviously dramatic networks than CNN still sensationalize the news. "They still treat the news like a narrative," he says, "and like a film has to get the audience in the first 10 minutes, the news has to, you know, hook 'em in the first five seconds. I mean, even on the CBC, if you watch, all the big news is pretty much over in the first 10 minutes."

LAURIE, whose sister Michelle (Camille Sullivan) works for Global Safety, has the company's warning-system PDA and an alarm bracelet that summons the police. Michelle travels with him to work everyday on the LRT because the agoraphobic Laurie also has siderodromophobia (fear of traveling on trains), which shouldn't be confused with dromophobia, his fear of crossing the street. Plus there's that fear of escalators (a form of climacophobia), and Laurie seems to be afraid of professing his love for girlfriend Dot (Emily Hampshire), as well as crying in front of her.

Dot, with her black bob haircut, red lipstick and conservative, high-schoolish outfits, canvasses passers-by in the mall about their personal looks, but soon grows concerned about a girl who seems to be imitating her. "That's a common worry," says Burns. "If someone has your style, if someone's actually mirroring you, it's like, 'Hey, are they doing a better job than me?'"

But the biggest fear in the film may be Laurie's counterphobia—the preference by a phobic for fearful situations. In Burns's imagined world, Laurie seems to be projecting his fears onto others. He's afraid of elevators falling—and so those office workers plummet in the lift. He seems to have caused a man to be hit by a car just by worrying about

the traffic light changing while he crossed the street. By overcoming his own phobias, can Laurie ease the world's raging panic attack?

WITHIN THE PLOT, though, which Burns says he always conceived of with his co-writer and wife Donna Brunsdale as "a horror movie based on banal fears," the director also wanted to add the sort of absurd, off-kilter humour that infected *waydowntown*. But he didn't force that on his cast. "Generally, I find, I'm just like that—I let the actors come to me and just leave a lot of the decisions up to the actors," he says, "unless there's something that goes against my personal aesthetic or I really don't like it. Paolo played it a little straighter than I thought.... At first I was just nervous about it, because what I would try to do is get him to be a bit lighter, just in small ways.... There's a scene in the film where Erin [the office worker hurt in the elevator crash] comes up to Laurie and tells him to kill himself and he just kind of laughs, like, 'Oh yeah, right.' He doesn't take it seriously, and

those kinds of things I got him to do."

As for what Burns is going to do next, he says, "Right now, we're actually working on a *waydowntown* TV series." The story's still set in the office buildings of Cowtown, but the milieu is now a super "high-pressure work environment, where people are actually getting super powers. I think of it as like [Lars von Trier's] *The Kingdom*—a place that's its own world, so once you're working at the top, once you're a high flier, you can actually fly. I don't know if the characters are going to fly yet, but I'm thinking about these superhero guys and, well, you can see how writing is just so fractal...."

He trails off, and I start to worry that Gary Burns may be developing a very specific version of graphophobia—the fear of writing a movie spinoff for TV. ☉

A PROBLEM WITH FEAR

Directed by Gary Burns • Written by Gary Burns and Donna Brunsdale • Starring Paolo Costanzo, Emily Hampshire and Camille Sullivan • Opens Fri, Nov 7

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Part Two of our exhaustive guide to the films at this year's Global Visions

By VUE STAFF

Crapshoot: The Gamble With Our Waste • Edmonton Art Gallery • Sat, Nov 6 (5pm) For once, it's actually interesting to see shit onscreen. Not the Jerry Bruckheimer kind, but the kind that—along with many other

Roman sewers to our modern-day systems, the filmmakers squeeze out a cautionary tale that looks at problems of sewage in places like India and at home in Canada. Unfortunately, such a broad and complex topic doesn't compact well into 53 minutes and, while *Crapshoot* might stir up some discussion, the directors spread themselves too thin to offer much insight. The only subject it spends any time delving into, so to speak, is sludge, the mess left over after the water treatment process. Even here, however, too many questions remain unanswered—the film just doesn't seem to have the scoop on poop. Still, the

million are currently infected; at current rates, 100 million people will be infected by 2010 and 40 million children will be orphaned by AIDS worldwide.

These stats are merely the backdrop to *Pandemic's* touching, very human depiction of People With HIV/AIDS (PWHAs), their families and caretakers in five countries. In Uganda we meet health workers and the Uganda Orphans Choir; while the children sing, their faces are sliced by tears. In Russia, we meet two twentysomething PWHAs coping with their oncoming deaths and their soon-to-be orphaned son. In India, Nagaraj and his wife Bhanu are both

When Devlin begins his film, 90 per cent of AES' customers are ignoring their power bills. *Power Trip* is not an anti-capitalist film. Quite the opposite—it's a study of a nation trying to evolve out of the shadows of corruption. By the end of the film, the viewer realizes that the power grid is but a small part of a much larger problem. (SS)

Slow Food Revolution • Zeidler Hall, The Citadel • Sun, Nov 9 (3pm) As I watched my screening videotape of *Slow Food Revolution*, I couldn't help but feel a little bit like a traitor to the cause as I sat on my

donuts, Heo's (curiously unnamed) remarks, so because the shop is mostly white area they make just for each. White people, she continues, only glazed doughnuts—"the most ple one." Uncle Hyun has a few pointed comments for the camera. Immigrants run businesses like because Americans won't do the work, the fiercest competitors are Koreans, the nearby Dunkin Donuts closed because it trucked in frozen donuts every morning. An inside look both the art of doughnut-making and the immigrant experience, *Texas Doughnut Shop* has the appeal of a churro



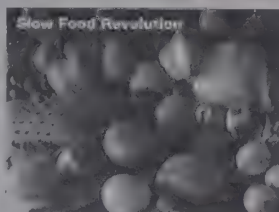
pollutants—is dumped by the tonne into our sewer system and sent downriver to... ummm... where does it go?

That's the question that obsessed the NFB filmmakers who made this short feature, a disheartening examination of the perils and problems of sewage waste disposal. From ancient



basic message does filter through: we should be careful what we flush. (JE)

Pandemic: Facing AIDS • Zeidler Hall, The Citadel • Sun, Nov 9 (8pm) Every 10 seconds, someone dies from AIDS, a worldwide total of 24 million people and counting. More than 40

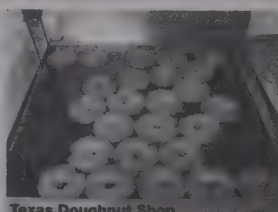


infected because he visited prostitutes, but Bhanu wants to have a child despite the risk. Lek is a Thai former prostitute dying in a monastery/hospice who desperately wants to see her family before she dies. But Alex in Brazil is the most fascinating case, because Brazil boasts what must be the most enlightened AIDS policy in the world, including free anti-retroviral drugs for all PWHAs. His country's and his family's support virtually guarantee Alex will outlive his "film-mates." *Pandemic* reinforces some racial stereotypes, but otherwise it's a powerful film that inspires more hope than any film on AIDS I've ever seen. (MF)

Power Trip • Zeidler Hall, The Citadel • Sat, Nov 8 (7pm) *Power Trip* is an entertaining and thorough look at the electricity crisis faced by the people of the former Soviet republic of Georgia in the wake of the purchase of the country's electricity grid by Virginia-based multinational Applied Energy Services. From the 1.3 million people in the capital, Tbilisi, to Caucasus mountain ski resorts to farms in eastern Georgia, power is routinely shut off when supply cannot meet demand. Meanwhile, pals of Georgian president and former Soviet foreign minister Eduard Shevardnadze get electricity on demand without paying.

If you're looking for a dogmatic anti-globalization film, *Power Trip* is not for you. Director Paul Devlin's film is not about AES taking advantage of an underdeveloped country; instead, it's a chronicle of a clash of cultures. It's about how difficult it is to stir a population that's been beaten down by decades of communism and the civil wars and corruption that followed to understand the simple concept of "you get what you pay for."

Georgia's economy is battered, so many can't afford to pay their power bills. Because the communists made sure there was power and heat, much of the Georgian population believes that a private company has no right to ask them for money for electricity.



Texas Doughnut Shop

couch eating a microwaved chicken burger and drinking a glass of Sparkling Grapefruit soda pop. In the film, director Carlo Burali takes us to Italy, Mexico and Australia to demonstrate the various incarnations of the "Slow Food" movement, a grassroots effort to preserve local agricultural traditions in the face of multinational corporations and restaurant chains whose mission is to make the world's eating habits as uniform as possible.

This isn't a *Fast Food Nation*-style exposé about the evils of McDonalds, though; judging from the subjects of Burali's film, *Slow Food* has as much to do with cultural pride and a simple love of tasty food as it does politics or economics. Many of the biggest success stories in the film have to do with people reviving local crops that had nearly fallen into complete disuse—the poor Mexican village that revitalizes its economy by resuscitating the amaranth harvest, or the Italian uncle and nephew whose farm begins regrowing the legendarily luscious San Marzano tomato. *Slow Food Revolution* is more of an infomercial than a proper documentary, but it's the rare Global Visions entry that will get your mouth watering instead of your blood boiling. (PM)

Texas Doughnut Shop • Library Theatre • Sun, Nov 9 (1pm) There are roughly 700 doughnut shops in the Dallas/Fort Worth metro area, we learn at the start of Wook Steven Heo's short film about his uncle Hyun, and more than 500 of them are owned by Koreans. From the time they turn on the deep fryers at 1 a.m. until they close their doors and mop the floor nearly 12 hours later, Heo's uncle and aunt are on their feet cooking, decorating doughnuts and serving. But thankfully, they have enough time to share their observations on life in America with their nephew, which makes this film both insightful and entertaining.

Only black people and Mexican people seem to like coconut and peanut

sour cream but its impact lasts longer than your typical doughnut-industry sugar rush. (DR)

The World of American Indian Dance • Library Theatre • Sat, Nov 8 (7pm) This straightforward mainstream-TV documentary celebrates remarkable resilience and vitality of American Indian dance as a form of cultural self-expression. Offering an extended look at the Crow Fair Powwow, a huge annual event on the Big Horn river near Billings, Montana, director Sonny Skyhawk showcases a range of sacred dance forms which have continued to flourish in spite of the concerted historical efforts of U.S. authorities to suppress and eradicate traditional indigenous cultures.

With its loving attention to pageantry and drama of the Crow Fair gathering, this film succeeds primarily as a descriptive account of various tribal dance techniques and ceremonial costumes and as a window onto the personal feelings and experiences of individual dancers. Unfortunately, its descriptive focus also gives the film rather complacent and boosterish quality, one which emphasizes the pliability of native people in the U.S. to retain their antiquarian cultural traditions without ever entering into conflict with the broader settler society that undermines their whole way of life. Downplaying the economic and political dimensions of indigenous resistance and survival, Skyhawk opts for a conventional liberal message about the abiding value of cultural diversity and ethnic self-esteem, failing to explore ways in which the traditional form of meaning of American Indian dance is being transformed by commercialization, non-native tourism and state-sponsored multiculturalism. (DS)

Reviewers: DR—DAN RUBINSTEIN; DS—DENNIS SORON; JE—JAMES ELMFORD; MF—MINISTER FAUST; PM—PAUL MATWYCHAK; SS—STEVEN SANDOR

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WEBSITES

A Christmas Ferrell

Overgrown funnyman ought to be ashamed of his *Elf*

By BRIAN GIBSON

Elf (n.): 1. A small, often mischievous creature considered to have magical powers; 2. A usually sprightly or mischievous or sometimes spiteful person; 3. A small person; 4. a small-minded, often unfunny Christmas movie made out of spiteful consideration for audiences' money-spending powers

Elf, as introduced by an older imp (Bob Newhart), is the story of Buddy (Will Ferrell), who accidentally ends up at the North Pole as a

baby and grows up to be a giant in the Lilliputian world of Santa's workshop elves. Shocked to learn that he is human, the little-brained, insanely cheery Buddy travels to Manhattan one Christmas to find his long-lost father, and so Mr. Gullible takes the audience with him on his Travels. We watch as tousle-haired Ferrell, in

REVUE **COMEDY**

his Peter Pan leotards, says goodbye to some animated Arctic creatures (including "Mr. Narwhal" and Leo, the sunglasses-wearing snowman), and traipses over some mountains and through the Lincoln Tunnel to the Empire State Building.

There he finds his dad, Walter

Hobbs, a hard-hearted kids' book publisher who at first rejects Buddy but eventually comes to love him. Oh, and so does his wife (Mary Steenburgen) and son. And of course, cute and perky Jovie (Zoëy Deschanel), a jaded woman working as an elf at Gimbel's department store, becomes smitten with the tight-wearing, rosy-cheeked manchild as well. Plus Buddy helps Santa, saves Christmas and thaws out the Big Frozen Apple with his relentless cheer and goodwill.

Now, I could try to be Mr. Spoilsport Adult Critic and blather on about the way *Elf* perpetuates the infantilization of our culture in a so-called kids' movie that shows all adult relationships as childish; or the racial politics of a very white Christmas film; or the way *Elf* tries to myth-

make post-9/11 New York City into a wonderful place full of love and spirit—but those observations would only make me seem Grinch-like. And Christmas, according to *Elf*, is all about the self-delusion that the world's a happy go-lucky, make-money, family-success kind of place.

So I suppose, in the world of *Elf*, it's understandable that the gags are lazy, repetitive and puerile. And that Ferrell's charm as Buddy the sugar-fuelled simpleton wears off after the first 15 minutes. Hey, if your idea of comedy is seeing a grown man in a low-rent costume eat pasta smothered with maple syrup, chocolate and marshmallows, go crazy with *Elf*.

AND IF JON FAVREAU, the brains behind *Swingers* and *Made*, seems to have lost his mind in directing this movie, that's okay, too. Hey, it's even alright with me that Favreau turns up as a family doctor who can also detect paternity from a blood test in

a minute, as well as offer psychological counseling. I'll admit it—at Peter Dinklage from *The Star Agent* showed up as a prima donna kids' writer, just so that he could insulted as an "elf" (definition: the glut of decent actors slumming their way through this movie blurred past me like a snowstorm). Because, you know, soon after the happy ending of this hyperactive movie arrived, having slammed jammed all its clichés into an A kid-friendly 90 minutes, I drifted into a fantasyland of my own. And found that I, too, have a wonderful fairytale story to tell, of a magical make-believe world where parents take their kids to movies that are sugary, dross-covered crap. ☹

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the undiscovered Gondry

ew DVD series celebrates music-vid mavens Gondry, Jonze and Cunningham

PAUL MATWYCHUK

When it came through [post-production] and I first sat down to watch it, I had to immediately watch it again and again, just trying to understand it how it was made."

"I still don't really understand it, but we say."

That's how the Chemical Brothers describe the experience of watching the video Michel Gondry created for their song "Let Forever Be," and no one else who's seen it probably wouldn't immediately watch it again. Aided with the same mix of insight, bafflement and awe. The brothers' ingenious concept is almost impossible to describe in words, but we can see if I can come close. We watch a young woman going through the mundane activities of daily life (getting out of bed, going to work at a cosmetics counter) except that every so often, Gondry will throw in a cheesy '70s-style video feed to create hall-of-mirrors multiple images or kaleidoscope

effects—at which point, the image morphs seamlessly into a television studio where a bunch of female dancers are creating those video effects for real, thanks to some clever Busby Berkeley choreography and a few outsize props.

Damn—I knew I wouldn't be able to explain it properly. Looks like you'll just have to pick up *The Work of Director Michel Gondry* on DVD and watch it for yourself, along with more than two dozen

REVUE DVD

other equally mind-bending Gondry videos, including such M.C. Escheresque visual conundrums as Björk's "Bachelorette," the Foo Fighters' "Everlong," Kylie Minogue's "Come Into My World" and Cibo Matto's "Sugar Water," a palindromic video whose combination of split-screens, parallel plotlines and reverse-motion photography makes me feel like my brain is breaking every time I watch it.

GONDRY MADE his feature-film debut last year with the little-seen Tim Robbins/Patricia Arquette comedy *Human Nature*, and he's got a follow-up, *Eternal Sunshine of the Spotless Mind* (starring Jim Carrey), due out in a few months. But

there's something about the brevity of music videos and the freedom they allow him to abandon the linear conventions of plot and character that makes this form the perfect playground for Gondry's fertile imagination. His mind seems to be brimming with the kind of ideas that can be completely expressed in only four or five minutes—the multiplying amps and drum kits in the White Stripes' "The Hardest Button to Button" (one of Gondry's many homages to Canadian animator Norman McLaren) or the wacky, robotic choreography of Daft Punk's "Around the World."

The DVD comes with a charming documentary about Gondry called *I've Been 12 Forever*, but it doesn't provide any clues as to what alien-insect part of Gondry's brain these ideas come from. A soft-spoken Frenchman with a Gap Kids wardrobe and a weird fixation on the human excretory system (the DVD includes a memorably disgusting short film in which comedian David Cross plays a piece of shit who refuses to let Gondry abandon him in the toilet), Gondry explains his videos while doodling on a sketchpad, seated all the while behind a desk that comes all the way

up to his chest. He looks like the oldest child prodigy in the world, and maybe that's what he actually is.

THE GONDRY COMPILATION is part of the Director's Label, a new line of beautifully packaged, extras-stuffed DVDs devoted to filmmakers whose work has, to use a hackneyed MTV phrase, "redefined the art of music video." If Michel Gondry's videos seem like the daydreams of a child genius, then the stuff on *The Work of Director Chris Cunningham* is like the nightmares of his abused cousin—Cunningham specializes in underlit, deeply creepy videos for electronica acts like Aphex Twin ("Come to Daddy"), Squarepusher ("Come on My Selector") and Leftfield ("Africa Shox"). The closest thing to a "comedy" video here is Aphex Twin's "Windowlicker," whose slow-motion images of busty, bikini-clad hoochies all caressing themselves while wearing Richard D. James's leering, bearded face might be the most disturbing thing on the entire disc.

Luckily, you can cleanse your palate by popping *The Work of Director Spike Jonze* into your DVD player immediately afterward. So many music videos seem intent on peddling nothing but hand-me-down images of "coolness" that it's great to see a guy like Jonze come along with a knack for creating images of unbridled joy. His clip for the Beastie Boys' "Sabotage" may be one of the most infectiously exhilarating short films ever made—and the fact that it looks like it had a budget of maybe \$300 at most only makes me like it more. When I first saw Jonze's video for Björk's "It's Oh So Quiet," the moment where the mailbox starts to dance made me so happy that the mood didn't wear off for two whole days.

I've had enough lousy experiences with Hollywood movies to react to the phrase "music-video director" the way I cringe at, say, "lawyer" or "used car salesman." These DVDs, however, go a long way toward restoring dignity to the profession. ☉

Angled up in Blue

family and school life a teenaged girl in opposite directions in *Blue Car*

BRIAN GIBSON

ften, first scenes of a film, like the first lines of a poem or a story, don't just establish the setting, characters or various themes that will be explored throughout the piece. Opening images can set a tone or mood that serves as a sort of standard—you expect the rest of the film to continue playing in that key.

Karen Moncrieff's *Blue Car* starts with some close shots of a girl being driven up to a house in a blue car. There's a rueful sadness to the scene, but there's also a refined attention to detail and studiousness to the camerawork. Megan Denning's poem "Blue Car" doesn't begin very strongly and ends very powerfully, but it does contain a powerful, original central image: "the way a torch whipping in the dark/leaves a long red scar." Megan, though, is only a teenager struggling to find her voice. Moncrieff's directorial debut, on the other hand, largely lives up to the promise of its opening.

Both the start of the film and Megan's poem detail the adolescent's memory of being driven home by her estranged father in his old blue car. Megan (Agnes Bruckner) lives with her overworked, overly stern mother (Margaret Colin) and sister Lily (Regan Arnold). The young Lily, who seems to be badly affected by her parents' breakup and her mother's constant absence from home, frequently hurts herself, either by slicing herself with scissors or not eating.

Megan, too, is taking in all the stresses of her life, but she vents

REVUE VIDEO

them through her poetry, which her teacher Mr. Auster (David Strathairn) seems to appreciate. He encourages her to try out for a poetry contest, which she wins, leading her to a national competition in Florida. But as Megan tries to figure out how to scrape together the money to travel down to Tampa, Lily goes to the hospital after refusing food for so long, their mother becomes even stricter and Megan looks to Mr. Auster as a father figure who can offer her guidance and emotional support.

The wistfulness and sense of impending loss in *Blue Car*'s opening continues throughout the film's first

half, as Megan longs for a loving adult figure even as she steals goods to hawk for extra cash and her family disintegrates. Characters are gradually sketched in with some nice details and dialogue. Megan, for instance, is the type of student who looks at her marked paper alone after class, while Mr. Auster is the sort of teacher who slips an application for the poetry contest in with the paper as quiet encouragement. At one point, he advises her, "Great poets touch a hidden nerve. We need a map of your nerve centers."

STRATHAIRN, A FAVOURITE actor of director John Sayles (*City of Hope*, *Limbo*), finely conveys the sort of kind-eyed, greying English teacher who threatens to cross the line between mentoring a talented student and becoming smitten with her. Bruckner is just as good as the pained but resilient girl who's stumbling through tricky, sometimes



Agnes Bruckner and David Strathairn in *Blue Car*

menacing situations on her way into womanhood. The smartly written script doesn't demand flashy or dramatic acting—in its own understated, lyrical way, *Blue Car* provides a nice counterpoint to Catherine Hardwicke's recent *Thirteen*, a more in-your-face study of a teenage girl in a fractured single-parent family.

There are some small strains in the plot: Lily's character is too imbued with tragedy, Auster's wife is thinly drawn, and the 83-minute film could take a little more time to flesh out Megan's world. The soundtrack, unfortunately, muddles the poetic mood of the film with its

overwrought, Lilith Fair-ish tunes. But the vivid performances in *Blue Car*, the film's warmly luminous look and the richly rendered view of a troubled but talented teen's struggles with the adult world sustain the film. Moncrieff's bittersweet ending that washes over the final reels, along with Megan's brave, Plath-like confessional poem, left me satisfied that the promising potential of *Blue Car* was essentially fulfilled. ☉

BLUE CAR

Written and directed by Karen Moncrieff • Starring Agnes Bruckner, David Strathairn and Margaret Colin • Now on video

NEW THIS WEEK

Elf (CO, FP, LD) Will Ferrell, James Caan and Zooey Deschanel star in *Swingers* director Jon Favreau's fish-out-of-water holiday comedy about a human man who was raised as an elf at the North Pole and who now travels to New York City hoping to locate his biological father.

Love Actually (CO, FP) Hugh Grant, Liam Neeson, Emma Thompson, Alan Rickman, Keira Knightley, Colin Firth and Laura Linney star in writer/director Richard Curtis's all-star ensemble romantic comedy, which tells eight interlocking stories about various Londoners (including the prime minister of England) falling in and out of love during the Christmas season.

A Problem With Fear (P) Paulo Costanzo and Emily Hampshire star in *Waydowntown* director Gary Burns's off-beat comedy about a neurotic denizen of futuristic Calgary whose crippling urban paranoia becomes so intense that he inadvertently unleashes a "fear storm" that causes people's worst fears to become true.

Summertime (EFS) Katharine Hepburn and Rossano Brazzi star in *Brief Encounter* director David Lean's classic, bittersweet 1955 romance about a vulnerable middle-aged spinster who experiences romance for the first time in her life during a holiday in Venice. Provincial Museum Auditorium (102 Ave & 128 St); Mon, Nov 10 (8pm)

FIRST-RUN MOVIES

Allen: The Director's Cut (CO) Sigourney Weaver, John Hurt, Veronica Cartwright, Tom Skerritt, Yaphet Kotto and Harry Dean Stanton star in an expanded version of *Blade Runner* director Ridley Scott's 1979 sci-fi horror classic about a spaceship that gets invaded by a bloodthirsty creature from another planet.

Beyond Borders (FP) Angelina Jolie and Clive Owen star in *Goldeneye* director Martin Campbell's topical romance, about a rugged disaster relief worker and

a beautiful, wealthy philanthropist who argue politics and fall inevitably in love as their paths cross in a series of international trouble spots.

Brother Bear (CO, FP, LD) The voices of Joaquin Phoenix, Rick Moranis and Dave Thomas are featured in this Disney animated adventure about a vengeful native hunter who learns some valuable lessons about life and nature when he is magically transformed into a bear. Songs by Phil Collins.

Good Boy! (CO, FP) Liam Aiken and the voices of Matthew Broderick, Megan Mullally and Brittany Murphy are featured in writer/director John Hoffman's kiddie comedy about a boy who learns that dogs are in fact reconnaissance agents for a future alien invasion of Earth.

The Human Stain (GA) Anthony Hopkins, Nicole Kidman and Ed Harris star in *Nobody's Fool* director Robert Benton's film version of Philip Roth's novel about a classics professor whose life of deception slowly unravels when he embarks upon a relationship with a much younger woman after getting fired for allegedly uttering a racial slur in his classroom.

In the Cut (CO) Meg Ryan, Mark Ruffalo and Jennifer Jason Leigh star in *The Piano* director Jane Campion's film version of Susanna Moore's sexually charged novel, about a New York writing professor who enters a dangerous but powerfully erotic affair with a police officer investigating the brutal murder of a young woman in her neighbourhood.

Intolerable Cruelty (CO) George Clooney and Catherine Zeta-Jones star in *The Big Lebowski* director Joel Coen's screwball comedy about a Beverly Hills divorcee who decides to get revenge on the slick attorney who cheated her out of her settlement by seducing him, marrying him and taking him to the cleaners in the subsequent divorce.

Kill Bill: Volume 1 (CO) Uma Thurman, Lucy Liu, Daryl Hannah and Vivica A. Fox star in the first installment of *Pulp Fiction* writer/director Quentin Tarantino's ultraviolent homage to '70s exploitation flicks, about a vengeful female assassin who miraculously survives her employer's attempt to rub her

out, and begins methodically picking off her killers, one by one.

Luck (CO) Luke Kirby, Noam Jenkins, Molly Parker and Sarah Polley star in *Joe's So Mean to Josephine* director Peter Wellington's romantic comedy about a young man whose obsession with luck and destiny causes him to turn to gambling when his relationship with the girl of his dreams falls apart.

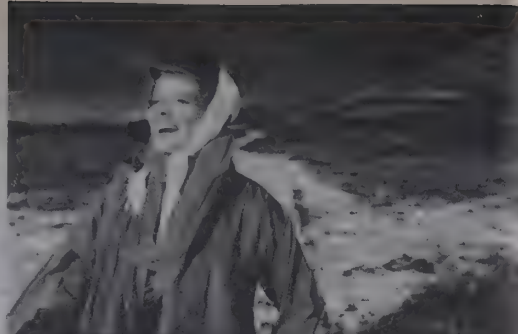
The Matrix: Revolutions (CO, FP, LD) Keanu Reeves, Carrie-Anne Moss, Laurence Fishburne and Hugo Weaving star in the final installment of directors Andy and Larry Wachowski's groundbreaking sci-fi trilogy about a rebel army's life-or-death battle against the machines that have enslaved most of mankind within a computer-generated virtual world.

Mystic River (CO, FP) Sean Penn, Kevin Bacon and Tim Robbins star in *Unforgiven* director Clint Eastwood's moody drama, set in working-class Boston, about three childhood friends whose traumatic memories of the past are revived when one, now a police detective, begins to suspect another of killing the third's daughter. Based on the novel by Dennis Lehane.

Radio (CO, FP) Cuba Gooding Jr., Ed Harris, Alfre Woodard and Debra Winger star in *Summer Catch* director Mike Tollin's inspirational sports drama about the relationship between a small-town South Carolina football coach and the illiterate, mentally challenged man he adopts as his unlikely protégé.

Runaway Jury (CO, FP) Dustin Hoffman, Gene Hackman, John Cusack and Rachel Weisz star in *Kiss the Girls* director Gary Fleder's big-screen version of John Grisham's legal thriller about a juror on a landmark case against a gun manufacturer who attempts to blackmail the two competing attorneys into paying him to persuade the other jurors to decide in their favour.

Scary Movie 3 (CO, FP, LD) Anna Faris, Charlie Sheen, Leslie Nielsen, Queen Latifah and Denise Richards star in the latest installment of the popular series of raunchy horror-movie spoofs, featuring send-ups of such films as *The Ring*, *The Others*, *The Matrix* and *Signs*. Directed by David Zucker (*The Naked Gun*).



The same line visible *Under the Tuscan Sun*, currently winding down its run, is turning out to be a modest box-office hit—but true movie lovers may get satisfaction this week from another, more emotionally complicated film about a woman finding love during a trip to Italy. We're talking about David Lean's great romance *Summertime* (screening Monday night at the Provincial Museum Auditorium), in which Katharine Hepburn has an achingly tentative dalliance with shopkeeper Rossano Brazzi while wandering the streets of Venice. Lean, of course, is a for massive scale like *Lawrence of Arabia* and *Peter Zivago*, but his is an intimate thing just as capably. Too bad we couldn't find a still from the movie to tite this caption—the image above was actually taken during the filming of *The In Winter*. And that title doesn't have anything to do with summertime at all.

The School of Rock (CO, FP) Jack Black, Joan Cusack and Mike White (who wrote the screenplay) star in *Dazed and Confused* director Richard Linklater's comedy about a would-be rock star who takes a job as a substitute teacher at an uppy private school and immediately begins transforming his classroom of 10-year-olds into a kick-ass rock band.

The Station Agent (P) Peter Dinklage, Bobby Cannavale, Patricia Clarkson and Michelle Williams star in writer/director Tom McCarthy's Sundance Festival prize-winner about a moody dwarf whose solitary existence is gradually invaded by the quirky inhabitants of the small New Jersey town he's just relocated to.

Sylvia (CO) Gwyneth Paltrow, Daniel Craig, Michael Gambon and Jared Harris star in *Rain* director Christine Jeffs's biographical drama exploring the rocky relationship between celebrated British poet Ted Hughes and his wife, the famously gloomy and suicidal poet/novelist Sylvia Plath.

The Texas Chainsaw Massacre (CO, FP) Jessica Biel, Andrew Bryniarski, Erica Leehsen and R. Lee Ermy star in director Marcus Nispel's intense remake of Tobe

Hooper's 1974 splatter masterpiece about a vanful of teens on their way to Mexico who get waylaid in a remote Texas town by a family of homicidal maniacs.

Under the Tuscan Sun (CO, FP) Anne Hathaway, Raoul Bova and Sandra Oh star in Guinevere writer/director Audrey Wells' romantic comedy, based on the memoir by Frances Mayes, about a harried New York can lawyer who decides to quit her job and start her life over by relocating to a derelict villa in Tuscany.

Underworld (FP) Kate Beckinsale and Scott Speedman star in director Len Wiseman's stylish supernatural thriller about a beautiful female vampire and werewolf-hunter who has a *Romeo and Juliet*-style love affair with a human whose unique blood type could save werewolf race from extinction.

LEGEND

CO: Cineplex Odeon, 444-5468
EFS: Edmonton Film Society, 439-5211
FP: Famous Players
GA: Garneau Theatre, 433-0728
L: Leduc Cinema, 986-2728
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728

GARNEAU theatre
8712 - 109 Street - 433-0728

How far would you go?

ANTHONY HOPKINS NICOLE KIDMAN
the Human Stain

THE HUMAN STAIN
Nightly 7:00 & 9:10 pm
Sat & Sun Matinee 2:00 pm
14A (course language, mature themes)
No 9:10 show Nov 10 & 13 (private bookings)

PRINCESS THEATRE
10337 - Whyte Ave - 433-0728

A BEAUTIFULLY MADE FILM ABOUT THE LIFE OF A WOMAN WHOSE DREAMS ARE REALIZED IN A WAY THAT IS BOTH SENSATIONAL AND REAL

PRODUCTION: NEW FESTIVAL
CAST: ANNE HATHAWAY, RAUL BOVA, SANDRA OH
DIRECTOR: AUDREY WELLS
MUSIC: JOHN WILLIAMS
COSTUME DESIGNER: JANE YOUNG
EDITING: JANE YOUNG
PRODUCTION DESIGNER: JANE YOUNG
EXECUTIVE PRODUCERS: JANE YOUNG, JANE YOUNG
PRODUCED BY: JANE YOUNG
WRITTEN BY: JANE YOUNG
DIRECTED BY: JANE YOUNG

The Station Agent

THE STATION AGENT
Nightly 7:00 & 9:00 pm
Sat & Sun Matinee 2:00 pm
14A

PRINCESS THEATRE
10337 - Whyte Ave - 433-0728

from the Director of *Waydowntown*

A PROBLEM WITH FEAR
OR
Laurie's Anxiety Confronting the Escalator

A PROBLEM WITH FEAR
Nightly 7:15 & 9:15 pm
Sat & Sun Matinee 2:30 pm
14A

fall into

YOGA

EDMONTON YOGA STUDIO

Hatha Iyengar Ashtanga

tel 451.8131

12039 - 127 Street

edmontonyogastudio@shaw.ca

MOVIE LISTINGS

Screenings for Friday, November 7 to Thursday, November 10

Screenings are subject to change at any time. Please contact theatre for confirmation.

GARNEAU
8712-109 St. 433-0728

HUMAN STAIN 14A
Coarse language, mature themes. Daily 7:00
Fri Sat Sun 2:00 No shows Nov. 10, Nov. 13

PRINCESS
10337-82 Ave. 433-0728

STATION AGENT 14A
Coarse language. Daily 7:00 9:00 Sat Sun 2:00

PROBLEM WITH FEAR 14A
Daily 7:15 9:15 Sat Sun 2:30

METRO CINEMA
9828-101A Ave.
Citadel Theatre. 425-9212

GLOBAL VISIONS FILM FESTIVAL
Grandin Mall, Sir Winston Churchill Ave.
St. Albert. 458-9822

GRANDIN THEATRE
10:10 9:10 Sat Sun 1:00 3:10

OTHER BEAR PG
Daily 4:50 9:00 Sat Sun 1:10 3:30

SCARY MOVIE 3 14A
Coarse content. Daily 7:30 9:30 Sat Sun 1:20

THE MATRIX REVOLUTIONS 14A
Daily 7:50 9:20 Sat Sun 12:50 3:40

LEGO CINEMAS
4762-50 St. 886-2728

THE MATRIX REVOLUTIONS 14A
Daily 7:05 9:30
Sun Mon Tue 1:05 3:40 Wed 3:45

SCARY MOVIE 3 14A
Coarse content. Daily 7:10 9:10 Sat Sun Mon Tue 1:15 3:10

OTHER BEAR G
Daily 8:00 9:00 Sat Sun Mon Tue 1:00 3:20

RADIO G
Daily 15:20 Sat Sun Mon Tue 1:20 3:30

WETASKIWIN CINEMAS
[1] 780-352-3922

THE MATRIX REVOLUTIONS 14A
Daily 7:00 9:30 Sat Sun Mon Tue 1:00

REFLEX ODIUM CINEMAS
CINEMA GUIDE

CITY CENTRE
10200-102 Ave. 421-7020

KILL BILL: VOLUME I 18A
Violence. Daily 1:20 4:20 7:40 10:25

INTOLERABLE CRUELTY PG
Coarse language. Daily 1:30 9:20

MYSTIC RIVER 14A
Coarse language. Daily 12:40 3:40 6:40 9:40

RUNAWAY JURY PG
Violence. Daily 1:10 4:10 7:30 10:20

SCARY MOVIE 3 14A
Coarse content. Daily 12:50 2:50 4:50 7:50 10:15

RADIO PG
Daily 3:50 6:50

FLVIA 14A
Coarse content, coarse language. Daily 1:40 4:30 7:10 10:10

THE MATRIX REVOLUTIONS 14A
Violence. No passes. Daily 12:30 1:00 3:30 4:00 6:30 7:00 9:30 10:00

ELF G
No passes. Daily 12:20 2:40 5:00 7:20 9:50

WEST MALL 8
8882-170 St. 444-1829

AMERICAN WEDDING 18A
Crude content. Fri Mon Wed-Thu 6:45 9:00 Sat
Sun 2:00 4:20 6:45 9:00 Tue 4:20 6:45 9:00

SEABISCUIT PG
Some coarse language. Fri Mon-Thu 6:30 9:20
Sat-Sun 2:20 6:30 9:20

ONCE UPON A TIME IN MEXICO 18A
Graphic violence. Fri Mon Wed-Thu 6:50 9:10
Sat-Sun 2:15 4:35 6:50 9:10 Tue 4:35 6:50 9:10

COLD CREEK MANOR 14A
Coarse language. Fri Mon Wed-Thu 7:10 Sat
Sun Tue 4:05 7:10

OUT OF TIME 14A
Fri Mon-Thu 9:45 Sat-Sun 1:50 9:45

BEYOND BORDERS 14A
Violence, mature theme. Fri Mon Wed-Thu 7:00
9:30 Sat-Sun 1:45 4:25 7:00 9:30 Tue 4:25 7:00
9:30

LOST IN TRANSLATION 14A
Fri Mon Wed-Thu 6:40 9:00 Sat-Sun 1:55 4:10
6:40 9:00 Tue 4:10 6:40 9:00

THIRTEEN 18A
Mature themes. Fri Mon Wed-Thu 7:30 9:40 Sat
Sun 2:10 4:40 7:30 9:40 Tue 4:40 7:30 9:40

THE RUNDOWN 14A
Fri Mon Wed-Thu 7:20 9:35 Sat-Sun 2:05 4:30
7:20 9:35 Tue 4:30

CLAREVIEW
4211-139 Ave. 472-7600

THE SCHOOL OF ROCK PG
Daily 1:50 4:20 6:50 9:10

KILL BILL: VOLUME I 18A
Gory violence. Daily 10:15

GOOD BOY! G
Daily 1:20 3:40

RUNAWAY JURY PG
Violence. Daily 6:40 9:40

THE TEXAS CHAINSAW MASSACRE 18A
Gory violence. Daily 4:30 7:30 9:50

SCARY MOVIE 3 14A
Crude content. Daily 12:50 3:10 5:10 7:40 10:10

RADIO PG
Daily 1:10 3:50 7:10 9:45

BROTHER BEAR G
Daily 12:40 3:00 4:50 7:20 9:20

THE MATRIX REVOLUTIONS 14A
Violence. No passes. Daily 12:45 1:00 3:30 4:00
6:30 7:00 9:30 10:00

ELF G
No passes. Daily 12:30 1:30 2:50 4:10 5:00 6:45 7:50 9:00

SOUTH EDMONTON COMMON
1525-99 St. 436-8585

INTOLERABLE CRUELTY PG
Coarse language. Daily 6:40 9:10

KILL BILL: VOLUME I 18A
Gory violence. Daily 2:10 5:10 7:50 10:45

RUNAWAY JURY PG
Violence. Daily 12:40 3:20 7:15 10:10

THE TEXAS CHAINSAW MASSACRE 18A
Gory violence. Fri Wed 12:45 3:10 5:30 8:15
10:45 Thu 12:45 3:10 10:45

RADIO PG
Daily 1:10 4:15 6:45 9:20

ALIEN: THE DIRECTOR'S CUT 14A
Gory scenes. Daily 1:50 4:40 7:40 10:20

THE MATRIX REVOLUTIONS 14A
Violence. No passes. On 4 screens. Fri Sat
12:30 1:00 1:30 2:00 3:30 4:00 4:30 5:00 6:30
7:00 7:30 8:00 9:00 10:00 10:30 11:00 Sun-Thu
12:30 1:00 1:30 2:00 3:30 4:00 4:30 5:00 6:30
7:00 7:30 8:00 9:00 10:00 10:30

ELF G
No passes. Daily 12:20 1:20 2:20 3:00 3:50 4:50
6:30 7:20 9:00 9:40

WEST MALL 6
8882-170 St. 444-1331

FINDING NEMO G
Fri Mon Wed-Thu 6:40 9:00 Sat-Sun Tue 4:00
6:40 9:00

S.W.A.T. 14A
Fri Mon Wed-Thu 7:15 9:50 Sat-Sun Tue 4:15
7:15 9:50

BRUCE ALMIGHTY PG
Coarse language. Fri Mon Wed-Thu 7:00 9:40
Sat-Sun Tue 4:45 7:00 9:40

MATCHSTICK MEN 14A
Fri Mon Wed-Thu 7:30 10:00
Sat-Sun Tue 4:30 7:30 10:00

DICKIE ROBERTS: FORMER CHILD STAR PG
Coarse language, crude content. Fri Mon Wed
Thu 6:50 9:15 Sat Sun Tue 3:45 6:50 9:15

PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL PG
Frightening scenes, not suitable for young children. Fri Mon Wed-Thu 6:30 9:30 Sat-Sun Tue
3:30 6:30 9:30

GALAXY CINEMAS @ SHERWOOD PARK
2020 Sherwood Drive, 416-0150

GOOD BOY! G
Fri 4:30 Sat-Sun 1:00 4:30

THE SCHOOL OF ROCK PG
Fri 3:50 7:10 9:20 Sat-Tue 12:35 3:50 7:10 9:20
Wed-Thu 7:10 9:20

MYSTIC RIVER 14A
Coarse language. Fri 3:55 7:10 10:10 Sat-Tue
12:55 3:55 7:10 10:10 Wed-Thu 7:10 10:10

RUNAWAY JURY PG
Violence. Fri 3:40 6:50 9:55 Sat-Tue 12:25 3:40
6:50 9:55 Wed-Thu 6:50 9:55

THE TEXAS CHAINSAW MASSACRE 18A
Gory violence. Daily 7:30 10:05

SCARY MOVIE 3 14A
Crude content. Fri 4:10 7:20 10:00 Sat-Tue
12:30 4:10 7:20 10:00 Wed-Thu 7:20 10:00

RADIO PG
Fri 3:45 6:50 9:45 Sat-Tue 12:40 3:45 6:50 9:45
Wed-Thu 6:50 9:45

BROTHER BEAR G
Fri 4:40 7:00 9:15 Sat-Tue 12:00 2:20 4:40 7:00
9:15 Wed-Thu 7:00 9:15

THE MATRIX REVOLUTIONS 14A
Violence. Fri 3:30 4:00 6:45 7:15 9:50 10:15 Sat-Tue
12:15 12:45 3:30 4:00 6:45 7:15 9:50 10:15
Wed-Thu 6:45 7:15 9:50 10:15

ELF G
Fri 3:20 6:55 9:40 Sat-Tue 12:20 3:20 6:55 9:40
Wed-Thu 6:55 9:40

NORTH EDMONTON CINEMAS
14231-137 Ave. 732-2236

SCARY MOVIE 3 14A
Crude content. Daily 12:55 3:00 5:20 7:30 9:55

KILL BILL: VOLUME I 18A
Gory violence. Daily 2:10 4:50 8:00 10:20

INTOLERABLE CRUELTY PG
Coarse language. Daily 1:40 4:10 9:10

GOOD BOY! G
Daily 12:40 2:40 5:00

UNDER THE TUSCAN SUN PG
Not suitable for younger children. Daily 6:50

MYSTIC RIVER 14A
Coarse language. Daily 12:45 3:40 6:40 9:45

RADIO PG
Daily 1:20 4:20 7:05 9:40

RUNAWAY JURY PG
Violence. Daily 1:10 3:50 6:55 9:50

THE TEXAS CHAINSAW MASSACRE 18A
Gory violence. Daily 7:50 10:15

IN THE CUT 18A
Sexual content. Daily 1:30 4:15 7:20 10:10

BROTHER BEAR G
Fri Wed 12:30 2:50 5:10 7:15 9:20
Thu 12:30 2:50 9:20

THE MATRIX REVOLUTIONS 14A
Violence. No passes. On 3 screens. Fri-Sat 1:00 1:45 2:30 4:00 4:45 5:30 7:00 7:45
9:00 10:00 10:45 Sun-Thu 1:00 1:45 2:30 4:00
4:45 5:30 7:00 7:45 9:00 10:00 10:30

ELF G
No passes. Daily 12:50 2:00 3:10 4:30 5:40 7:10
8:10 9:30 10:30

FAMOUS PLAYERS
29 Ave. Calgary Trail, 436-6977

THE SCHOOL OF ROCK PG
Fri Sat Sun Mon Tue 1:20 4:00 7:20 9:55
Wed Thu 7:20 9:55

GOOD BOY! G
Fri Sat Sun Mon Tue 12:30 2:30 4:40 7:00 9:20
Wed Thu 7:00 9:20

MYSTIC RIVER 14A
Coarse language. Fri Sat Sun Mon Tue 12:40 2:40 4:40 7:00 9:20
Wed Thu 7:00 9:20

BEYOND BORDERS PG
Violence, mature theme. Fri Sat Sun Mon Tue 1:00 3:50 6:50 9:35
Wed Thu 6:50 9:35

SCARY MOVIE 3 14A
Crude content. Fri Sat Sun Mon Tue 12:45 1:40 2:45 4:20 5:40
7:10 7:35 9:30 10:00
Wed Thu 7:10 7:35 9:30 10:00

UNDER THE TUSCAN SUN PG
Not suitable for younger children. Fri Sat Sun Mon Tue 1:30 4:18 7:05 9:45 Wed
Thu 7:15 9:25

UNDERWORLD 18A
Gory violence. Fri Sat Sun Mon Tue 1:30 4:18 7:05 9:45 Wed
Thu 7:05 9:45

SILVERCITY WEST EDMONTON MALL
WEM, 8882-170 St. 444-2400

KILL BILL: VOLUME I 18A
Gory violence. Showtimes not available

THE SCHOOL OF ROCK PG
Showtimes not available

RADIO PG
Showtimes not available

THE TEXAS CHAINSAW MASSACRE 18A
Gory violence. Showtimes not available

RUNAWAY JURY PG
Violence. Showtimes not available

THE MATRIX REVOLUTIONS 14A
Violence. No passes. 12:30 1:00 3:45 4:15 7:00 7:30 10:15 10:45

SCARY MOVIE 3 14A
Crude content. Showtimes not available

BROTHER BEAR G
Showtimes not available

LOVE ACTUALLY PG
Sexual content. No passes. Showtimes not available. Cinebabes Wed 1pm

ELF G
Showtimes not available

WESTMONT CENTRE
111 Ave. Great Rd. 455-8726

THE MATRIX REVOLUTIONS 14A
Violence. No passes. Fri Sat Sun Mon Tue 12:30 1:00 3:45
4:15 7:00 7:30 10:10 10:30
Wed Thu 7:00 7:30 10:10 10:30

BROTHER BEAR G
Fri Sat Sun Mon Tue 12:45 2:45 5:00 7:10 9:20
Wed Thu 7:10 9:20

ELF G
Fri Sat Sun Mon Tue 12:15 2:30 4:45 7:20 9:45
Wed Thu 7:20 9:45

MOVIES 12
130 Ave. 50th Street 472-9779
CINEMA CITY 13
3601 99th Street 472-9779
SHOWING AT BOTH CINEMAS

PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL PG
Frightening scenes, not suitable for young children. Daily 1:30 3:30 4:40 7:40
Fri Sat late night 1:30

UPTOWN GIRLS PG
Sat Sun 11:10
Daily 1:25 4:55 7:15 9:30
Fri Sat late night 11:35

DICKIE ROBERTS: FORMER CHILD STAR PG
Coarse language, crude content. Sat Sun 11:20
Daily 1:40 4:30 7:00 9:20
Fri Sat late night 11:30

COLD CREEK MANOR 14A
Coarse language. Sat Sun 11:45
Daily 2:10 4:40 7:30 10:00
Fri Sat late night 12:30

MAMBO ITALIANO 14A
Coarse language. Cinema 12
Daily 4:45 7:45
Fri Sat late night 12:00
Movies 12
Sat Sun 11:55 Daily 2:05 4:45 7:45 10:00
Fri Sat late night 12:00

MATCHSTICK MEN 14A
Sat Sun 11:00 Daily 1:30 4:05 7:05 9:45
Fri Sat late night 12:05

BRUCE ALMIGHTY PG
Coarse language. Sat Sun 11:35
Daily 1:45 4:10 7:05 9:25
Fri Sat late night 11:45

S.W.A.T. 14A
Sat Sun 11:25 Daily 1:50 4:25 7:35 10:05
Fri Sat late night 12:25

LARA CROFT TOMB RAIDER 14A
Violent scenes. Sat Sun 11:10
Daily 1:35 4:15 7:20 9:55
Fri Sat late night 12:15

FINDING NEMO G
Sat Sun 11:40 Daily 1:55 4:20 7:10 9:35
Fri Sat late night 11:50

THE LEAGUE OF EXTRAORDINARY GENTLEMEN 14A
Violent scenes. Sat Sun 11:30
Daily 2:00 4:35 7:25 9:50
Fri Sat late night 12:10

TERMINATOR 3: RISE OF THE MACHINES 14A
Violence throughout. Cinema 12 Sat Sun 11:50
Daily 2:15 10:10
Movies 12 Sat Sun 11:50
Daily 2:15 4:45 7:40 10:10
Fri Sat late night 12:30

PINJAR PG
Violent scenes. Subtitled. Daily 2:40 4:40 8:30

Ronnie dangerously

Provenance may be Ronnie Burkett's riskiest production yet

By PAUL MATWYCHUK

P*rovenance* is the new play by Ronnie Burkett and his Theatre of Marionettes, and I doubt I need to say much more than that to persuade people that it's worth seeing. Bur-

kett's work has only gotten richer and more ambitious with each new project. Forget the puppets for a moment—you could argue that no other playwright in Canada is confronting huge themes in as challenging, exciting and theatrical a way as Burkett has been doing throughout his career, and especially since his breakthrough play, *Tinka's New Dress*. The fact that Burkett doesn't just write these shows but is able to perform these scripts all by himself,

expertly manipulating dozens of marionette actors while supplying all their voices would seem like a ridiculous display of empty, egotistical virtuosity if it weren't for the abundant humanity he pours into every scene. Burkett doesn't try to hide his presence onstage, but he wants you to watch his characters, not him. He's like an architect who builds the most beautiful mansion in the world, then sticks around to work as the butler.

Provenance is perhaps the strangest

play Burkett has ever created, and it may prove to be the hardest one for audiences to warm up to. For one thing, the characters are a lot pricklier than they tend to be in Burkett's work; even the ostensible heroine—an art history student named Pity Beane who travels to Austria in search of the painting she's been passionately in love with ever since she saw a reproduction of it in a textbook—has an obsessive, antisocial side to her that (intentionally) makes it hard for us to identify with.

Meanwhile, the two other principal characters—Leda, an aging madam and former painter, artist's model and cabaret singer, and Tender, the soldier whose sad-eyed expression has been preserved forever in the painting Pity adores and which Leda owns—are charismatic enigmas whose biographies are only gradually revealed to us. There's humour in the play, but it's fleeting; indeed, nearly every character in Burkett's script finds it impossible to experience pleasure, and the story is structured so that it builds up to three consecutive monologues in which Pity, Leda and Tender each describe their horrific sexual initiations.

Luckily, Burkett creates so many delightful effects and images with his puppets that the play seems less dark in performance than it probably does on the page. There's a charming interlude, for instance, where Leda's staff of whores presents itself for inspection, and Burkett makes the entrance of all four women (from the airborne pirouettes of a twig-thin ballerina to the rump-shaking sashay of a

Josephine Baker lookalike) into a perfect little theatrical turn. Each of kett's marionettes seems to have strung in such a way as to give their own physical personality, aging Leda's head quavers whenever she speaks, Pity has a of inelegantly schlumping around room in her clunky Blundstone Leda's dashing, dinner jacket-clad husband Dooley always seems holding his head, his shoulder the cigarette between his fingers

precisely the debonair a And I love the Burkett frequ sticks out his foot so that his cl ters can make a makeshift chair curve of his ankle.

INDEED, Burkett's images are strong (and they're aided so beautifully by a Bill Williams's painterly lighting design and a gorgeous set that inlaid wood) that I sometimes wonder he would trust them more. The world of *Provenance* is a little worrier and could probably stand to lose a few of its more flowery passages. The play gets off to a slow start, for instance, with a series of rather flat speeches from Leda, Tender and Bu that give us a lot of backstory but not ready to process that early in the play and which could be easily dropped. (It might, in fact, make Tender's stunning monologue late in the play describing the circumstances surrounding the scene in the painting even more effective if that were the first time we heard his voice.) Burkett

SEE PAGE

Salieri fields forever

Morris Panych wields the baton as the Citadel revives Peter Shaffer's *Amadeus*

By PAUL MATWYCHUK

Peter Shaffer's play *Amadeus* just might be the greatest act of theatrical character assassination since Shakespeare's *Richard III*. Call someone a Salieri and instantly he's insulted—the real-life Antonio Salieri may have taught Beethoven, Liszt and Schubert, but your rival will know you're not praising his skills as an educator. No, there's only one way to take that "Salieri" comment: as an accusation that he's nothing but an impotent, mediocre talent, a destructive poseur consumed with envy for those around him with true artistic gifts. Some musical scholars have diligently laboured to rehabilitate Salieri's reputation—superstar mezzo-soprano Cecilia Bartoli recently released a CD called *The Salieri Album*—but to little avail. Expanding on a theme first explored by Pushkin and musicalized by Rimsky-Korsakov in 1898, Shaffer's play (and the subsequent Oscar-winning movie) forever sealed the public's perception of Salieri as not just a hack composer, but a malevolent spirit directly responsible for Mozart's

death as well. Of course, the movie also sealed people's perceptions of Mozart as a giggling, annoyingly juvenile buffoon, but I'm not sure that would be much comfort to Salieri.

That development doesn't give Morris Panych, the director of the Citadel's new production of *Amadeus*, much pleasure either. "I was quite happy to do the play as an antidote to the movie, which stinks, in my opinion," he says via e-mail from Toronto. "And I didn't want [actor Matthew Edison] to do Tom

PREVIEW THEATRE

Hulce—not because of imitation but because it remains, in my mind, one of the worst performances, ever, of anything. I watch that movie and I don't give a shit about Mozart; he just seems like a stupid ass. And it's too fussy and baroque."

Panych has more of a right to criticize Hulce than most people, having played Mozart himself in a production of the play 20 years ago at the Vancouver Playhouse. Since then, he's carved out a career for himself as one of Canada's most inventive theatrical talents—working as an actor (his roles include a plot-muddying stint on *The X-Files* as a stone-faced conspirator known only as "the Grey-Haired Man"), a director (his distinctive,

highly visual adaptation of Gogol's "The Overcoat" may be his most widely-seen piece) and a playwright (he won the Governor-General's Award in 1994 for *The Ends of the Earth*).

IN HIS PLAYS, Panych returns again and again to the idea of the symbiotic relationship—*Ends*, for instance, deals with two paranoid men who wind up inadvertently chasing each other across the country, while the comedy *Lawrence and Holloman* is about an avowed pessimist who make it his mission to ruin the life of his relentlessly optimistic co-worker. Panych's sensibility is more sardonic than Shaffer's, but he says it wasn't much of a thematic leap from *Holloman* to *Amadeus*, in which the bitter, mediocre Salieri plots to destroy Mozart as much out of envy for his musical genius as rage over how easily he seems to sail through life from triumph to triumph.

"As I was directing *Amadeus*," Panych says, "I kept thinking, 'This is *Lawrence and Holloman*.' Who knows—maybe my being in the play all those years ago had a bigger impact than I thought. I find the bond between rivals fascinating because I am fascinated by narcissism, which is at the root of all relationships. The main difference is that I deal with small people with petty problems. Shaffer likes large characters with really big problems....



David Storch in *Amadeus*

Actually, when I was thinking, 'Gee, this is like *Lawrence and Holloman*,' I was also thinking, 'Gee, I said this in way less time and much funnier.' But my work looks superficial by comparison. Shaffer deftly manages to make his ideas appear important; when you break them down they're not so much important as interesting. But because he takes two characters from history, it all has the appearance of importance. I admire that. Also, let's face it: it's a brilliant idea to rewrite history in this way."

Panych refers to Salieri—or at least the version of Salieri we get in the play—as "an asshole, frankly," but quickly adds, "We all have a bit of that." And he says it's the human, recognizable element of the character that David Storch (last seen at the

Citadel playing a much more toonish Italian in *Servant of Two Masters*) was most intent on capturing in this production. "David always approaches his characters with impeccable integrity," Panych says. "He wants to be a real living person. He wants you to believe him, so usually his Salieri has to be a guy who becomes a monster for very human reasons.... Mozart is a better artist, a better person. That's why Salieri wants to destroy him. It makes perfect sense to me." ☉

AMADEUS
Directed by Morris Panych • Written by Peter Shaffer • Starring David Storch and Matthew Edison • Shoctor Theatre Citadel • Nov 8-30 (opening Nov 13) • 425-1

All about my Mother

Other-daughter
hibition brings
ths, madonnas
d magic to
ony Plain

AGNIESZKA MATEJKO

one of the best habits I've ever
succumbed to is to spent a few
days off each summer traveling
down lesser-known highways and
discovering the hidden treasures of
Alberta. These treasure-hunting
excursions have led me to some odd
wonderful places, like a hill
with ancient Native rib-stones, a
botanical garden in the middle of a
farmer's field (complete with
shorted Japanese plants) and an
old French teahouse.

But one of my all-time favourite
Alberta treasures exists practically
under our noses; it's the Multicultur-
al Heritage Centre in Stony Plain. I
remember my amazement at
visiting this old (1925) schoolhouse
finding that it housed a country
store restaurant with delicious
homemade food (fresh bread and
baked right in the kitchen), a
museum and an art gallery. This is

not just a fringe country gallery,
either; it could easily compete with
anything in Edmonton—or any
major city. In fact, right now the
gallery is exhibiting a show, **Mother
Earth Father Sky**, by a nationally
recognized artist Pat Strakowski and
her daughter Dorothy Clarke, an art
student in her final year at ACA and
already an accomplished artist in her
own right.

This is a very special show for the
mother and daughter since it's the
first time they've ever exhibited
together. As their theme they chose

PREVIEW VISUAL ARTS

something that bonded them from
the earliest days of Clarke's child-
hood: the stories and myths that
their family used to tell their three
daughters. "I recall mom and dad
telling us stories," Clarke says. "I
remember that well because my
responses became a part of the story."

"We were always ad libbing,"
adds Strakowski.

As Clarke grew older, raised her
own children and began to create
fiber collages, those stories and
myths never left her. "They sprung
up in the artwork," she explains
with wonder. "Okay, there is some-

thing here!" she'd exclaim to her-
self, determined to explore it fur-
ther. Her "Mother Earth" and
"Father Sky," carefully assembled
with bits of shimmering fabric, are
mythical landscapes imbued with
the kind of primal magic that gets
lost in our practical-minded world.
With mere thread and shimmering
textures, Clarke has managed to
turn the earth into a red dragon
with an eye of clear blue air.

IT WAS CLARKE who came up with
the title of the show, but when she
suggested it to her mother,
Strakowski exclaimed, "Oh! I can do
something with this. My sculptures
are like people; they exist between
the earth and the sky. We [people]
are the connection; we connect the
earth to the sky. We are the com-
municators, we do it through

myths, stories and songs." Strakowski's sculptures conjure up
images of universal myths as well as
personal dreams or stories heard
long ago in childhood. "I would
like [my sculpture] to make a con-
nection with the viewer where it
will bring up something from the
viewer's past," she explains.

Strakowski's most frequent image
is one that derives from the most
ancient of all myths: the mother

goddess. "In all the creation myths
the most important is the female,"
she explains. "That is where all life
comes from." But as a real mother—
one who has experienced the dull,
the extraordinary, the magical and
the funny sides of motherhood—
Strakowski's works are filled with the
dignity of motherhood without los-
ing sight of delightfully quirky
humour. "You have a lot of Madon-
nas, you can play with that," says
Strakowski, whose work includes a
"Meredonna," a "Moodonna," a
"Mandonna," a "Muddonna" and a
"Moondonna."

"At one time it was mother and
daughter; now it's two friends," says
Strakowski, who watched delighted-
ly as Clarke raised her family, devel-
oped a bit more free time and found
an artistic muse beginning to stir
inside her. "This is the time to feed
your soul," Strakowski thought.
"You go through life, you have bills
to pay. It's always on a materialistic
level that you're dealing with life.
Then there comes a point when your
inner spirit has to be fed. I knew that
Dorothy was ready for it." ●

MOTHER EARTH FATHER SKY
By Pat Strakowski and Dorothy Clarke •
Multicultural Heritage Centre (Stony
Plain) • To Dec 1



Mandonna
by Pat Strakowski

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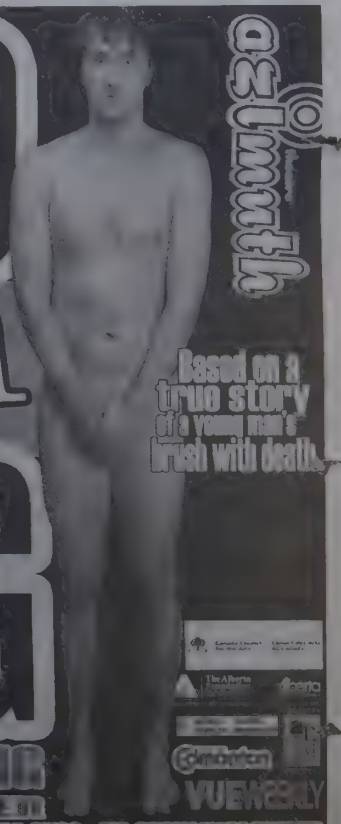
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DIRECTED BY SHELDON ELTER

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ARTS



theatre notes

By PAUL MATWYCHUK
AND PENNY CHOLMONDELEY

Stewart Lemoine gets floored

Skirts on Fire • Varscona Theatre • Nov 6-22 • preVUE Ask anyone who saw Stewart Lemoine's comedy *Skirts on Fire* during the 2000 Fringe what they remember most about it and most likely they'll start talking about the very first scene, where Julien Arnold wanders into a diner, looks around in vain for a seat and is told by Cathy Derkach's sassy waitress that they don't have any chairs or tables—everyone just sits on the floor. It's the kind of inspiration that could only strike a playwright forced to work within the tiny budgets and narrow staging limitations of the Fringe.

"I remember thinking that the first scene should be in a restaurant," Lemoine says. "And then I thought, 'A restaurant? That's so awful—that's tables and chairs and so on.' And then I thought, 'Well, what if there were no chairs? What if it was a Moroccan restaurant?' And then I thought, 'Well, what if it was just a normal restaurant that had no chairs?' I think I'd recently seen *Being John Malkovich* and was so struck by the scenes in that half-floor where the employees just accepted it and walked around all bent over. I wasn't sure if people would buy it [in my play], but it seemed funny to me."

Plenty of people agreed. Buoyed by a great title, Lemoine's sterling track record and an all-star cast of Teatro la Quindicina mainstays (including Jeff Haslam, Leona Brausen, Sheri Somerville and Davina Stewart), the show was one of the 2000 Fringe's biggest hits and was nominated for a Sterling Award for Outstanding Fringe New Work. Now, Lemoine is kicking off Teatro's 2003-2004 season with a deluxe revival of the show featuring its original cast—one that will hopefully correct some of the drawbacks that are beset the original (and which not even clever production design could fix).

"It's nice to be able to put up a proper set instead of just tables and chairs and have a little bit more of New York City onstage," Lemoine says. "I don't want to give the sense that I'm reviving it out of frustration, but I know that the venue we originally did it in was kind of hard for a lot of people—the back third of the audience was on risers that were about six inches from one to the next, so it was hard for a lot of those

people to see the show. And there were a few seats actually behind pillars—it was like something from the Paris Opera. We were selling out these huge houses, but I always felt that a third, a quarter of the audience was having a very different experience of the show."

Which is a shame, since the plot—which is set in motion when a mischievous Manhattan playboy (Haslam) convinces a children's author (Arnold) to impersonate a reclusive, J.D. Salinger-esque short-story author for the benefit of a crusty magazine editor (Brausen)—moves so quickly that you can't afford to miss a moment of it. *Skirts on Fire* paved the way for a whole series of fast-paced screwball comedies Lemoine would write over the next few years—shows like *On the Banks of the Nut* and *Vidalia*, full of smartly-dressed characters and cleverly convoluted plots. "There's always a tight governing logic in screwball to what people are actually trying to accomplish," Lemoine says. "The stakes tend to be high—something has to be done in a great hurry."

Of course, this being a Teatro show, not only does everything have to be done in a hurry, but most of the characters have to do it in heels as well. "The shoes in this show are extraordinary," Lemoine says. "They're very high. Leona's especially are quite treacherous. I remember a designer saying years ago that the exciting thing about the women of Teatro was the footwear they were willing to put on.... And they're very good at looking like they have cruel foundation garments on underneath, even though they don't." (PM)

W.S., I love you

A Bard Day's Night • "B" Scene Studios (8212-104 St) • Nov 6-16 • preVUE Recite the following line: "O Romeo, Romeo. Wherefore art thou Romeo?" Now try it with your best Liverpudlian scouse: "Romeo? Oi! Romeo! Whirsmie fella?"

Matching the poetics of Shakespeare with the rock 'n' roll of the Beatles began as a joke between Edmonton playwright and noted Bardophile Scott Sharplin and performer and Fab Four fanatic A.J. Simpson. According to Sharplin, the kidding turned serious

when the duo discovered countless parallels between the careers of England's most notorious playwright and the ers of the British Invasion.

The two attempted a fusion of genres and birthed the Bardles, a band jamming their way through an alternate universe where "addictive" Shakespearean works are outlawed. Sharplin and Simpson the whole thing to music and the result was *A Bard Day's Night*, Sharplin's foray into musical theatre. "We took the largest and most venerated British actors in history and plopped them into blender together," laughs Sharplin.

Evidenced by names like Swallow Macboo and Major Willy's Lonely Club Band, the puns abound. "Lennon, McCartney and Shakespeare all for puns," Sharplin says. "It seems to have been their biggest weakness." The similarities between the two don't end there. "Shakespeare and the Beatles are both surrounded by conspiracy theories," Sharplin continues. "Is Paul dead? Shakespeare really write his plays. And both wrote about the different facets of love."

Shakespeare and the Beatles followed similar creative trajectories as well. Similar to the whimsy of Shakespeare's first comedies, the Beatles began with an effervescent pop sound gradually becoming darker and introspective before launching into a more experimental phase. *The Tempest* has been to the Elizabethan groundlings what *Sgt. Pepper* was to rock fans in the '60s.

Sharplin had no qualms about reworking Beatles lyrics or getting ink all over some of the world's most famous theatrical dialogue. "The exchange is part of a process he used the Shakespeare and the Beatles to the advantage of themselves," Shakespeare stole shamelessly during his lifetime," explains, "and the Beatles always first admitted their various influences." Sharplin separates this work from other parody is that it's not afraid to tackle two of Britain's largest exports simultaneously. Skeptical purists of both the Bard and the Bard are warned: "I'll take them head-on," laughs Sharplin. "I've been messing with Shakespeare for years." (PC) ●

Burkett's script suggests, it's dangerous to worship something simply because it's beautiful—beauty, Burkett says, is always more flawed and complicated than it initially appears. Let's be more accurate and call it a work of art. ●

PROVENANCE

Written and performed by Ronnie Burkett
• The Roxy (10708-124 St) • To Nov 16 • 453-2411

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Provenance

Continued from page 56

gives Pity a memorable long monologue about the unhappy end to her career as a school mascot—but perhaps it says something that the completely silent scene in which she loses her virginity seems even more mysterious and eloquent.

Provenance has a few weird touches I'm still making up my mind about—Pity's sudden disclosure, late in the play, that she can communicate with animals is one of them, and the talking cow that serves as Leda's conscience is another—but at least they provide the play with some comic relief and give you the sense that Burkett had a lot of fun dreaming them up. Is the play beautiful? Yes, but as

Free listings to 426-2889 or e-mail them to news.ab.ca. Deadline is Friday at 3pm.

DANCE

ARTS AROUND THE WORLD Chateau Louis Centre Grand Ballroom, 11727 Kingsway (39) • Presented by Vinok Worldwide. Hosted by J. Anderson • Nov. 12-16 • 6:30pm (dinner, performance). Sat. matinee Nov. 16: 11:30am-1pm (performance) • \$40 (Nov. 12-13) \$40 (Nov. 16, children half price) • Tickets available at Vinok Worldwide

TIME-OPEN SPACES The Arden (459-1542/451) • Presented by Les Ballets Jazz de Montréal. Choreography by Crystal Pite, Trey McIntyre, Jason Palmer and Mike Michals • Nov. 11-12 (8pm) • \$50 (adults/\$15.50 students/senior) • A Master Dance in Les Ballets Jazz de Montréal: E-19, Van Viet East Wing, U of A; Mon, Nov. 10, 1:20-3pm; \$5 (senior/Grant MacEwan dance students/\$12) (drop-in)

GALLERIES/MUSEUMS

BOGNER GALLERY 12310 Jasper Ave. (482-2854) • Works by Vancouver artist Ken Wallace; until 11 • **ABOUT COURIER**: Featuring new artworks by Boucher, Caroline James and Deborah Worlitz; until Nov. 21

ART CRAFT COUNCIL GALLERY See What's Happening Downtown

BEAT GALLERY 26 St. Anne St. St. Albert (459-1900) • Featuring figurative works by Sherelle Wylde, Rudy Kennedy, Prings by Toli • Until Nov. 22

LES ARTS VISUELS DE L'ALBERTA 9103-95 Ave. (427) • **MUD AND WATER**: Watercolor and ink by Karen Blanchet and Louise Piquette. Pottery and glass by Louise Piquette; opening reception: Nov. 7 • Artists' artists in attendance

BERGSTROM'S RED GALLERY 9621-82 Ave. (710) • Open Mon-Fri 11am-5pm • **ON BEING** (BUT NOT NECESSARILY PEDANTIC): Paintings by Bergstrom; until January • **A VIEW TO THE FUTURE**: Portraits by Christl Bergstrom; until January

DELA GALLERY 10722-124 St. (488-8720) • Until Thu, Sat 11am-5pm, Mon-Tue by appointment • Paintings by Eleanor Lowden Pidgeon and Connie Smith • Until Nov. 22

DELLA GALLERY 10332-124 St. (488-4445) • Paintings by Vivian Therfield; until Nov. 15 • Toronto International Art Fair; Nov. 11-18

EDMONTON ART GALLERY See What's Happening Downtown

EDMONTON DESIGN STUDIO 12419 Stony Plain Rd. (482-1000) • Open Tue-Fri 10am-5pm; Sat 10am-4pm • **RETROSPECTIVE SHOW**: Landscapes by Myrna Hill, Collins; ceramics by Darwin Dolinsky; John Christian Bar; Paintings by James Trevelyan; glass by James Lavoie; watercolor by Terry O'Connor; 3-D silver jewelry by Wayne Mackenzie, Janet Stiel, Alan Peter McKelvey; wood boxes by John Morel, P. Schuster, Doug Haslam • Nov. 4-Dec. 23

EDMONTON GALLERY 2nd Fl. University Mall Centre, 8303-112 St. (492-3034) • Open Mon-8:30am-8pm; Fri 9:30am-4:30pm; Sat 9am-noon • Monographs by P. (Pamela) Copeland • Until Nov. 22

EDMONTON GALLERY Room 1-1, Fine Arts Centre, 112 St. B.V. Ave. U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2pm-5pm • **AND INDEX**: Painted artworks by staff of the department of art and design • Until Nov. 8

EDMONTON GALLERY 10308-81 Ave. (432-7535) • Open Mon-10am-6pm; Thu-Fri 10am-5pm; Sat 10am-6pm; Sun 1pm • Eskimo soapstone carvings (human, sedan) by Willett, West Coast Indian and Eskimo silver and gold jewelry by P. Whinnock • Until Nov. 30

EDMONTON GALLERY Burnt 10516 Whyte Ave. (432-0240) • Open Mon-Sat 9:30am-5pm • **ANDER'S JOURNEY**: Photographs and installation by Naomi Marshall; opening reception: Sat, Nov. 8 (2-4pm) • Nov. 4-30

EDMONTON GALLERY See What's Happening Downtown

EDMONTON GALLERY 10215-112 St. (426-4180) • Open Fri 10am-5pm; Sat 12-4pm • **OFF THE HEAD**: I. Nov. 8 • Silent auction fundraiser: Nov. 15 (8pm) • \$10

EDMONTON GALLERY Strathcona Place, 10831 Hwy. 41 (431-5807) • Open Mon-Fri 9am-4pm • Paintings and sketches by Terrie Shaw • Until Nov. 6

EDMONTON GALLERY 7711-83 St. (465-6171) • Open Mon-Fri 9am-5pm; Sat 9am-5pm • Artworks by members of the Edmonton Art Club; until Nov. 15

EDMONTON GALLERY See What's Happening Downtown

EDMONTON GALLERY U of A Hospital, East Entrance, 112 St. (407-5102) • Open Mon-Fri 10am-8pm; Sat 10am-5pm • **THE RED SHOW**: Handcrafted beads and fur sculptures by Ken MacKin and Susan Kagan, Nov. 8-Jan. 18; opening reception: Thu, Nov. 7 (7-9pm)

EDMONTON GALLERY 9626-96A St. (496-8787) • Open Mon-Fri 9am-5:30pm; Sat-Sun 11am-5:30pm • **AND SUCH**: Artworks by the members of the

Twin Brooks Art Club, in the Centre Court; until Nov. 19 • **FALL IN THE 100THS**: Autumn in the Rockies, in the Show Pyramid; until Nov. 21

PTIS GALLERY See What's Happening Downtown

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat 10-5pm; Thu 10am-8pm • **METAMORPHOSIS: DOLLS JOURNIES**: A collaborative multimedia project between 10 artists • Until Nov. 22 • Opening reception: Thu, Nov. 6 (6:00pm)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave. (453-9100) • Open weekdays 9am-5pm; weekends 9am-5pm • **FORGED IN FIRE. 19TH CENTURY FIREARMS IN ALBERTA**: Until Jan. 11 • **BIG THINGS 2**: Featuring large-scale sculptures by the artists of the North Edmonton Sculpture Workshop, until Apr. 30, 2004 • **THE ROOKIE**: Photographs of Wayne Gretzky; until Jan. 14, 2004 • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **THE NATURAL HISTORY GALLERY** • **BIG ROOM**: Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY** Mounted birds. Permanent exhibit • **TREASURES OF THE EARTH**: Geology collection. Permanent exhibit • **WILD ALBERTA GALLERY** Permanent exhibit • **U TO Z AT THE MUSEUM**: Every Sat (9am-11am). Family-fun drop-in program

ROWLES AND COMPANY See What's Happening Downtown

ST. ALBERT'S ART WALK Art Beat Gallery, Gallery 7 in the Bookstore on Perron, Modern Eyes Gallery, Profiles by Jim Vets, Talkrunner Militaria (460-4310) • Nov. 6 (5-9pm) • **Art Beat Gallery**, 26 St. Anne Street; **Red of Friends**: Artworks by Joan Healey • **Gallery 7 in the Bookstore on Perron**, 7 Perron Street, **THE RAW AND REFINED**: Artworks by Susanne Lott, Pat Wagnenwed • **Modern Eyes Gallery**, 24 Perron Street, **WORKS FROM THE HEART**: Artworks by Lorraine Oberge. Also featuring artworks by Noboru • **Profile's Public Gallery**, 19 Perron Street; **METAMORPHOSIS: DOLLS JOURNIES** • **Talkrunner Militaria**, 318 Perron Street; Artworks by gallery artists • In front of 17 Perron Street: St. Albert Painters' Guild

ST. ALBERT GALLERY 10411-124 St. (488-3619) • Open Tue-Sat 10am-5pm • **RECENT WORKS**: New paintings by Douglas Haynes • **NEW SMALL SCULPTURE**: Steel sculptures by Peter Hide • Nov. 8-25 • Opening reception: Sat, Nov. 8 (1-4pm)

SECHERS STUDIO GALLERY See What's Happening Downtown

SNAP GALLERY See What's Happening Downtown

SNOWBIRD GALLERY 8882-170 St. (444-1024) • Work by J. Vardley-Jones and Greg Johnson, acrylics by Jim Vets, pottery by Noboru Kubo and Jacqueline Stenberg

SPECTRUM ART GALLERY AND STUDIO 11745 Jasper Ave. (482-6677) • Open daily 10am-6pm • Paintings by Christopher Lucas, Patricia Young, Bridget Turner, Deanna Lano and David Phillips

STUDIO 321 See What's Happening Downtown

VAAGA GALLERY 3rd Fl. Harcourt House, 10215-112 St. (421-1731) • **UNRAINED**: Featuring artworks donated by Alberta artists • Nov. 6-15 (8pm) • Silent art auction and fundraiser • Nov. 15 (8pm) • \$10

VANDERLEEE GALLERY 10183-112 St. (452-0786) • Open Tue-Sat 10am-5:30pm • Steel sculpture by Lisa Burns and landscape paintings by Linda Lindemann; until Nov. 6 • Paintings by Sam Lam and photographic works by Wesley Anderson; Nov. 8-27

WEST END GALLERY 12308 Jasper Ave. (488-4892) • Landscape paintings by Paul Chester; until Nov. 6 • Still life and figurative paintings by Joanne Gauthier; Nov. 8-21

WORKS GALLERY See What's Happening Downtown

LITERARY

AUDREY'S BOOKS See What's Happening Downtown

BACKROOM VODKA BAR 10324-82 Ave. upstairs, www.rainvop.com • Open poetry stage and improv music by the Raving Poets Band • Every Tue (8pm) until Nov. 25 (8pm)

GREENWOODS' BOOKSHOP 7925-104 St. (439-2005) • Celebrate Alberta Magazines. Readings by Alberta authors and poets • Thu, Nov. 13 (7pm)

LAURIE GREENWOOD'S VOLUME II 12433-102 Ave. (488-2665) • Launch of Fred Stenson's new novel, *Lightning* • Nov. 8 (7:30pm)

LIVE COMEDY

ARDEN THEATRE St. Albert (420-1757) • Music and meditation with hypnotist Padman Pillai • \$22.50 (groups of five or more) • Tickets available at TIX on the Square, TicketMaster

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Chris Moloney; Nov. 6-8 • Tim Koslo; Nov. 13-15

FARGO'S 10307-82 Ave. (433-4526) • Fargo's Laugh-a-Lot Comedy • Every Sun

THEATRE

AMADEUS See What's Happening Downtown

A BARD DAY'S KNIGHT "R" Scene Studio, 8212-104 St. (433-8542/40-1757) • Presented by Sound and Fury Theatre • Scott Sharplin writes and directs this fast-paced comedy that combines the plays and poetry of William Shakespeare with the songs and anarchic spirit of the

Beatles • Nov. 6-16; Tue-Sat (8pm); Pay-What-You-Can: Sun Matinees (2pm). Two-For-One: Tue • \$14 (adult/\$12 student/senior) • Tickets available by phone at TIX on the Square

CHIMPPOVI The New Vancouver Theatre, 10329-83 Ave. (448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Sat (11pm) except Sat of each month

DEAD MAN TALKING 11315-106 Ave. (454-0583) • Presented by Azimuth Theatre • A sherry-lit direct address sketch comedy by Sam's Theatre's fast-paced, autobiographical one-man show about his nearly-fatal battle with meningitis, the same disease that claimed the life of his classmates in the Grant MacEwan theatre arts program • Until Nov. 9 • \$15 (adult/\$12 student/senior) • Tickets available by phone at TIX on the Square

DEE-NASTY Vancouver Theatre 10329-83 Ave. • Jeff Haslam, Stephanie Wolfe, Mark Meier, Josh Dean, Devina Stewart and Leona Brausen celebrate the 13th season of Edmonton's legendary live improv comedy opera by spoofing the '50s melodramas of Douglas Sirk and Grace Metalious • Every Monday (8pm)

DREAM LIFE Catalyst Theatre, 8529 Gateway Boulevard (431-1750) • Presented by Catalyst Theatre and Azimuth Theatre • Jonathan Christensen directs *Moving Along* actor/playwright Chris Craddock's new one-man show, which takes place inside the mind of a man whose ability to hear the thoughts of those around him becomes a curse when those thoughts begin to take over his own • Nov. 13-30, Wed-Sun (8pm) • \$21 (adult)/\$16 (student/senior) • Tickets available at TIX on the Square

GILIAN'S ISLAND Jubilation Drama Theatre, WEM (484-2424) • A 10th-anniversary revival of this parody of the '60s TV series, *Gilman's Island*, about a crew of hapless sailors and their mismatched passengers who wash ashore on a deserted tropical island during a violent storm • Until Jan. 25 • Tickets available by phone at 484-2424

INDIANA BONES AND THE RETURN OF HELMUT SCHMELMUT Celebration Drama Theatre, Oasis Entertainment Hotel, 11303 Fort Ave. (488-9339) • Daredevil archaeologist Indiana Bones must save the day yet again when his archival Helmut Schmelmurt reaps the same, once again bent on world destruction in this musical spoof of the *Raiders of the Lost Ark* series of adventure films • Nov. 7-31

THE INNOCENTS La Cite Francophone, 8627 91 St. (420-1757) • Presented by Leave it to Jane Theatre • Nov. 7-16 (8pm); Sun matinees (2pm) • \$18 (adult/\$15 student/senior/Equity) • Tickets available at TIX on the Square

LOVE YOU FOREVER AND OTHER STORIES See What's Happening Downtown

NIGHTINGALES Horizon Stage, 1001 Calahoo Rd. Spruce Grove (962-8995/451-8000) • A revival of the award-winning musical salute to the popular songs of the 1940s and the women's songs who wrote them • Nov. 7-8 • \$20 (adult/\$15 student/senior) • Tickets available at the door, by phone at 962-8995, Horizon Stage box office, TicketMaster

PROVENCE The Rosy, 10708-124 St. (453-2440) • Presented by Theatre Network • The latest play from master marionettist Ronnie Burkett (*Tina's New Dress*, *Master of Blood*, *Hoggy*) about a mysterious figure trapped in a dusty old painting, after an accident of being bought and sold over and over again, comes into the possession of the half-insane madam of a Viennese brothel • Until Nov. 23 • Tickets available at Rosy Theatre box office

ROCKIN' VEGAS Mayfield Drama Theatre, Mayfield Drama Theatre, Mayfield Inn, 16615-109 Ave. (483-4051) • A high-energy musical review celebrating the music of Frank Sinatra, Elvis Presley, Liberace, Neil Diamond, Wayne Newton and other performers associated with Las Vegas • Nov. 7-Feb. 22 • Tickets available at Mayfield Drama Theatre box office

SKIRTS ON FIRE The Vancouver Theatre (420-1757/433-3399, Voice box #2) • Presented by Teatro la Quindicina • Jilene Arnold, Leona Brausen, Cathy Decker, Jeff Haslam, Shen Somerville and Devina Stewart star in this review of writer/director Stewart Lemoine's 2000 fringe farce about a children's author who gets ripped into an increasingly complicated literary hoax by a charming playboy • Nov. 6-22, Tue-Sat 8pm, Sat matinees 2pm • \$18 (adult/\$15 student/senior/Equity), Pay-What-You-Can: Tue evening and Sat matinee, Two-For-One: Fri, Nov. 7 • Tickets available at TIX on the Square

SURVIVAL: THE IMPROVISATION GAME The Third Space, 11516-103 St. (424-6304) • Live, competitive improvisational comedy with "an element of danger" • Nov. 7, 14, 28 • \$5 • Tickets available at the door

SWAK-A DOO WOP See What's Happening Downtown

THEATREPROS Vancouver Theatre, 10329-83 Ave. (448-0695) • Presented by Rapid Fire Theatre • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of hecklers • Every Fri (11pm) • Tickets available by phone at 448-0695

THE VISIT Second Playng Space, Timms Centre for the Arts, 87 Ave. 112 St. • Jonathan Seiden directs a student production of Friedrich Durrenmatt's black comedy about a fabulously wealthy woman who returns to the place of her birth and offers to bequeath the village one billion marks if they agree to kill the man who disgraced her and forced her to leave town 35 years earlier • Until Nov. 18-22 (8pm) • \$7/4 (Tue) • Tickets available at SU info desk of U of A

WE WON'T PAY! WE WON'T PAY! Timms Centre for the Arts, U of A Campus, 87 Ave. 112 St. (492-2495) • Presented by Studio Theatre • Kim McCaw directs Dario Fo's comedy about a housewife who sparks a chain reaction of outrageous events when she steals some food from a supermarket during a riot protesting rising prices and lowered wages • Until Nov. 8 (8pm); Thu, Nov. 6, 12:30pm matinee; no performances on Sundays • \$5-20 • Tickets available at Timms Centre box office

Free your free listings to 426-2889 or e-mail them to news.ab.ca. Deadline is Friday at 3pm

CLUBS/LECTURES

BUILDING INTENTIONAL COMMUNITIES Matsaha, 10th east of Riverdale Park on Hwy. 41 between Vermilion (Hwy 16) and Wainwright (Hwy 14), (1-780-857-23605) • Information session regarding co-operative housing/eco-village lifestyle, investment in a retreat/ide centre, off-the-grid cottage in semi-wilderness, recreational facilities (skiing, canoeing, hiking, mountain biking, bird watching) • Sun, Nov. 16

CHALLENGING EMPIRE! CITIZENSHIP, SOVEREIGNTIES & SELF DETERMINATION U of A Campus, www.ualberta.ca/parkland (492-0417/492-8558) • 7th annual fall conference presented by Parkland Institute • Nov. 14-16 • Myer Horowitz Theatre • Dr. Michael Paret presents *Democratic Sovereignty and the Appearance of Empire*, Fri, Nov. 14 (7:30pm) • Naomi Klein presents *Economic Terror, Deep Democracy*, Sat, Nov. 16 (3:30pm) • Salute to Empire—A laugh to the left! Comedy and Music with Greg Malone, Ben Sur, Ilombali; Sat, Nov. 15 (8pm) • Tickets available at Earth's General Store, Audrey's Books, Volume II, Xunix Shops, Parkland

CITY OF EDMONTON YOUTH COUNCIL City Hall, City Room • Forum regarding the Post-Secondary Learning Act, Bill 43 Panel discussion featuring Michael Phair, Chris Samuel, Nathan Mason, Kevin Tait, Raj Pannu, and others • Sat, Nov. 9

CULTS OF CELEBRITY: ST. ELVIS AND ST. DIANA Room L-3, Humanities Centre, U of A Campus, Saskatchewan Dr., 111 St. A talk by Professor Stephen Reimer, part of the series "The Sacred" in *Contemporary Cultures* • Thu, Nov. 6 (3:30pm)

DIVERSE VOICES: TOOLS FOR ACTION AND CHANGE Mayfield Inn, 16615-109 Ave. www.diverse-voices.com (437-8013) • Family violence conference featuring speakers Cary Cawin, Dr. Martin Brokenleg, and more • Nov. 6-7

EDMONTON POLICE BOARD, BUREAU OF DEVELOPMENT • Mayfield Elementary School Gym, 10950-159 St. (496-6262) Meeting to discuss the proposed changes for lands located within the Edmonton Industrial Neighbourhood, Wed, Nov. 5 (7pm) • **Griesbach School Gym**, 14315-102A St. (496-6095) Meeting to discuss the proposed proposed amendments to the Griesbach Neighbourhood Area Structure Plan, Nov. 12 (7pm)

GO GIRL 2003 Holy Trinity High School/Millwoods Recreation Centre, 7001-78 Ave. (496-9666) • For girls (12-17 yrs), event centred at helping teenage girls adopt a more physically active lifestyle • \$15 (incl. lunch) • Pre-register

JANE AUSTEN SOCIETY See What's Happening Downtown

DISPATCHES UNLIMITED: NETWORKING LUNCH See What's Happening Downtown

REPRESENTING THE PROPER TRADITIONS IN FILM AND ART Edmonton Mediterranean Institute, Tony Breezewy 2, Henry Marshall Tory Building, U of A Campus • Lecture by Earle Waugh • Thu, Nov. 13 (7:30pm)

THEATRE/ARTS/EDMONTON/EDMONTON/EDMONTON Pizza, upstairs westside, 8424-109 St. (437-7634) • Networking with Mac OS X users • Wed, Nov. 12 (7:30pm)

T.A.L.E.S. EDMONTON (432-2932) • Storytelling invitation: every 2nd Fri (8pm) • The oral tradition of storytelling (be a listener or a storyteller)

THE TIBETAN BUDDHIST MONASTERY SOCIETY • GADEN SAMTEN LING 11403-101 St. (479-0014) • Learn about Tibetan Buddhism and meditation with Kushok Dhamchoe of Namgyal Monastery in India • Every Tues (7-9pm); beginners • Every Wed (7-9pm) and Sun (11am-1pm); advanced

WASKAHEGAN RAIL ASSOCIATION • South end Great bridge at Emily Murphy Park (432-2666) • Free guided hike, approx. 10km at Emily Murphy Park West • Meet at 10am • Sun, Nov. 9

AXOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic, Gay and Lesbian Christians

BOOTS AND SADDLES See What's Happening Downtown

BUDDY'S NITE CLUB 117258 Jasper Ave. (488-6636) • Open 9-3 • Dancing, street acts, go-go boys • Every Mon-Fri pool DJ; Arrow Chase, Jeff Pop, Code Red • No membership needed

DIGNITY EDMONTON (482-6845) Support community for lesbian Catholics and friends

DOWN UNDER 12224 Jasper Ave. (482-7960) • Steam bath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCC) See What's Happening Downtown

GAY MEN'S OUTREACH CREW (GMO) See What's Happening Downtown

HIV NETWORK OF EDMONTON SOCIETY See What's Happening Downtown

ICARE See What's Happening Downtown

ILLUSSIONS SOCIAL CLUB See What's Happening Downtown

INSIDE/OUT U of A Campus • Monthly meetings for campus-based organization for lesbian, gay, bisexual, transgender, and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff of the U of A to network and socialize in a supportive environment (fall and winter terms). Contact Kris Webb (webb@ualberta.ca) or Marjorie Worham (worham@ualberta.ca) for info

LAMBDA CHRISTIAN COMMUNITY CHURCH Carneau United Church, 11148-84 Ave. (474-0753) • Every Sun (7pm). Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connect.ab.ca/livpos (488-5768) • Edmonton Positive Living with HIV Society. Peer-facilitated support groups, peer counseling • Daily drop-in

LUTHERANS CONCERNED www.lutcon.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwavesclub • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Practices every Mon and Thu

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PRALC See What's Happening Downtown

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

THE ROOST See What's Happening Downtown

SECRETS BAR AND GRILL See What's Happening Downtown

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP See What's Happening Downtown

WOODYS 11723 Jasper Ave. (488-6557) • Open Sun-Thu 11-12: Frn Sat 1-3 • Gay nightclub: Every Sun-Tue (7:12am) karaoke with Tizzy. Every Wed game show. Every Fri-free pool. Every weekend: open stage, dance with DJ Arrow Chase • No membership needed

WOMEN'S COMING OUT GROUP See What's Happening Downtown

YOUTH UNDERSTANDING YOUTH See What's Happening Downtown

SPECIAL EVENTS

CBC/RADIO-CANADA FESTIVAL See What's Happening Downtown

CHEFS FOR UNICEF Sutton Place Hotel (433-8448) (formerly Sheraton Grande) • Gala featuring Sir Roger Moore. Fundraiser for UNICEF's Go Girls campaign • Thu, Nov. 6 (6:30pm, cocktails) • \$250 (dinner)

CHRISTMAS AT THE MISSION Rindles Mission, NW Pigeon Lake, Mission Beach Rd. www.rundlemission.org • Festive local artists • Sat, Nov. 15 (11am-4pm)

CHRISTMAS CRAFTS FAIR (central Lions Senior Centre (496-7366) • Sat, Nov. 8 (9am-3pm) • \$1

GENDER BENDER Power Plant, U of A Campus (492-2048) • Campus drag show presented by Ship Night and Outreach • Thu, Nov. 6 (9pm)



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If you want to place your Classified ad in the Weekly please phone Carol at 426-1996 for information.
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artist to artist

Join Arts Outreach at Grant MacEwan College for an arts-oriented trip to New York City Feb. 15-22, 2004. \$1995. For info call 497-4303.

One Voice, One Dream Productions is holding auditions for actors, singers, dancers and musicians. Call Michele 434-3297, Cody 902-1525.

THROUGH THE EYES OF THE ARTIST: Call for adults with developmental disabilities to participate in a project exploring citizenship and discrimination. Nina Haggerty Centre for the Arts, 474-7611.

Chinese Canadians: Did your family run a Chinese Restaurant in Alberta? Did you spend a lot of your childhood helping out rolling eggrolls, devening shrimp and waiting tables? A local filmmaker wants to hear and document your stories. chop-suey@interba.com

Actors, cameramen, editors, administrator wanted: Movie to be shot in Edmonton. 15 actors (25-65 yrs) e-m: Kam_maneh@yahoo.com

Snap Gallery public printmaking workshops: Fibre Art Series: Nov. 12, Nov. 16, Nov. 26, Dec. 2. Fr Elvira at 423-1492 for info.

Getting Through the Door: Surprising facts about the Jury Process: Les Graff, Nov. 4-5, 6-9pm. Profiles Gallery, St. Albert, 460-4310

Actors needed for a unique play celebrating Edmonton's 100th Anniversary. M-F, all ages, cultures encouraged to audition. Ph Alex 492-8714.

Dancers and performing artists needed. Local Choreographer seeking performers for a winter production at New City Entertainment: Sarah @ 435-4431 or e-m: sarahabowes@shaw.ca for info.

na1016

musicians

One Voice One Dream Productions is looking for an experienced pianist for upcoming charity show. Call Cody @ 902-1525.

Drummer wanted for rock and roll project. Hard hitting, good temp. Serious inquiries only. 18-30. Info Sep STN GP R 483-2157.

Female singer seeking rock band, or to form band. can harmonize influences from '80s metal to Broadway. 481-4866. taqjok1@yahoo.com

Tilo Paiz is forming a new Latin jazz-fusion band and is looking for keyboard/piano, bass, sax, trumpet, flute. Interested: 438-5454

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volunteers

Travel the World! Enjoy meeting people from other cultures by volunteering in the Host Friendship Program. Help a newcomer adjust to their new life in Canada. No second language required. Call the Host Program at 424-3545.

One Voice One Dream Productions is looking for an experienced pianist for upcoming charity show. Call Cody @ 902-1525.

Change for Children needs volunteers to take on short and longer term projects around our office. Please call 448-1505 for info.

Actors needed for a unique play celebrating Edmonton's 100th anniversary. M-F, all ages and cultures encouraged to audition. Alex 492-8714.

volunteers

Volunteers Needed: The Global Visions Film Festival
414-1052

Gain valuable experience, meet great, open-minded people, learn more about the world we live in, and see some fantastic films! Global Visions, Ontario Armory, 9722-102 St.

Volunteer drivers wanted. Why don't you join our happy team. We supply a gas honorarium to cover the cost. Flexible hours Mon-Fri 8:30-4:30 Call 732-1221.

Chinese Canadians
Did your family run a Chinese Restaurant in Alberta? Did you spend a lot of your childhood helping out rolling eggrolls, devening shrimp and waiting tables? Do you want to share your experiences? A local filmmaker wants to hear and document your stories. Contact chop-suey@interba.com

ESL Tutors urgently needed! If you have been looking for a volunteer opportunity, this may be the one for you. Call P.A.L.S. at 424-5514 to help someone learn English as a second language. Training and materials are provided.

Can you spare one morning or afternoon a week? The Learning Centre Literacy Association is looking for people to help adults develop their literacy skills. Volunteer at the Centre and help others make positive changes for themselves and their communities. Contact Phyllis at 429-0675.

Brain Neurobiology Research Program at U of A seeks individuals suffering from SOCIAL PHOBIA for research study Ph 407-3775. Reimbursement provided.

Brain Neurobiology Research Program at U of A seeks individuals suffering from SEVERE PMS for research study Ph 407-3775. Reimbursement.

Brain Neurobiology Research Program at U of A seeks individuals suffering from PANIC ATTACKS for research study Ph 407-3775. Reimbursement.

HEALTHY VOLUNTEERS required for research studies with the Brain Neurobiology Research Program at U of A. Ph 407-3775 or 407-3221. Reimbursement provided.

Volunteer drivers wanted: Join our team. We supply a gas honorarium to cover cost. Flexible volunteer hours. Call Monday 8:30-4:30 732-1221 for information.

Coats for Kids and Families: Donate gently worn coats to those who require them. Drop coats off at any Page the Cleaner in Edmonton

THE SUPPORT NETWORK
24 hour distress line offer volunteers: training in communication skills, crisis and suicide intervention training. Next training starts in October. Visit www.thesupportnetwork.com for details or call The Support Network at 732-6648.

Become a mentor in a program for immigrant youth. Volunteer mentors will work with small groups or one-on-one with immigrant and refugee youth in Grades 1-6. Call Suzanne 423-9677

support your local food bank

services

Overwhelmed? Are you faced with challenges in your life? Would you like to talk to a qualified therapist for no fee? The Support Network offers a Walk-in Counselling Program. For info about hours and wait times call The Support Network at 482-0198.

The Clinical Services Division of the Faculty of Education U of A, is now accepting referrals for individual child and adult personal counselling, family, and couples counselling. Although there is a once-a-year \$50 administration fee, counselling services are provided at no charge. For info call 492-3746.

volunteers

Volunteer with immigrant pre-schoolers. Volunteers will work with Early Childhood Educator to assist with activities that encourage early literacy development and school readiness for children ages newborn to six. Call Suzanne at 423-9677.

Join a team of homework club volunteer tutors for immigrant youth! Help with literacy, math, science and writing at Queen Elizabeth High, Edmonton. Mennonite Centre for Newcomers or Dieckmied Mall late afternoons or evenings. Call Suzanne, 423-9677.

Adult Day Support program needs friendly visiting volunteers for frail seniors, commitment of 4 hrs per week. Call C. Cowan @ 434-4747.

OUTGOING and enjoy working with people! Like science and educating others? Dynamic hosting and educational volunteer positions available @ Odyssey (tm)

Contact Volunteer Resources at 452-9100

Global Visions Film Festival need coordinators and volunteers. Please Ph 414-1052, Mon-Fri 10am-6pm.

Western Guide Dog Foundation needs puppy raisers for our upcoming litter. Please contact Lindsey at (780) 944-8011 for info on requirements. Visit www.guidedog.ca

Help immigrants and refugees improve their English skills. Volunteers needed to tutor in our conversation program, assist in classes for seniors and teach grammar classes at the Edmonton Mennonite Centre for Newcomers. Morning, afternoon and evening times available. Call Suzanne at 423-9677.

HEALTHY VOLUNTEERS

required for research studies with the Brain Neurobiology Research Program at U of A. Ph 407-3775. Reimbursement will be provided.

Brain Neurobiology Research Program at U of A seeks individuals suffering from SEVERE PMS for research study Ph 407-3775. Reimbursement provided.

Brain Neurobiology Research Program at U of A seeks individuals suffering from PANIC ATTACKS for research study Ph 407-3775. Reimbursement provided.

Solidarity WORKS! action project for youth to build activist skills and get involved with the labour movement. Visit www.afl.org.

Can you read this? 1 out of 3 Albertans can't. Become a volunteer tutor. Training provided. Call P.A.L.S. @ 424-5514 for info

FOOD NOT BOMBS anti-poverty group 10116-105 Ave., valhalla_mam@yahoo.com

Travel the World! Newcomers to Canada are in need of friendship and support. Help someone adjust to their new life in Canada. No second language required! Ph Host Program 424-3545.

SEE NEXT PAGE

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alt sex column

By ANDREA NEMERSON

Wrong 'em boyo

Dear Andrea:

I'm trying to understand your answer to Savvy Shopper. Did you intentionally watch your thoughtlessness toward SS's wife (her ideas, desires, deep-rooted issues about intimacy) to the level her "savvy" husband displayed? He described her participation as "dutiful" and "cheerfully rendered, but..." Not to mention he must be surfing porn to some extent to "discover a whole category of clit vibrators."

What kind of recommendation is the Fukuoko or the "Waterproof" (it's not) Massage Glove? Even if I hadn't worked for a sex toy company, I could have figured out (as a male!) that those high-frequency mini-vibrations do little more than numb the area. Couple that with Savvy Shopper behind her, pumping away... what bliss!

Normally you are the bomb. This time, you bombed.

Love, May You Please Learn Enlightenment And So Undo Recent Erroneous Suggestions Uttered, Correcting Known Shithead (A.K.A.) Savvy Shopper (MYPLEASURESUCKSASS)

Dear Wrote Remarkably Off-Target Note Guy (A.K.A. WRONG):

That cutesy acronym business is a *Savage Love* thing, you know. Mimicking it here will not get you in good with the management.

I fail to see where I suggested SS should ignore his wife's desires or run roughshod over her "intimacy issues." In fact, you made those "issues" up out of some combination of whole cloth and the crudest form of freshwomyn feminism. Mere possession of a Y chromosome cannot protect one from Women's Studies Syndrome (WSS)—it certainly failed to protect you. Stop assuming that SS was looking for an excuse to abuse and ignore his wife—and that I was supporting him in doing so. If any of that happened anywhere, it was inside your own Sensitive New Age Guy head. And get rid of that tiny ponytail and/or wispy little chin-beard. It doesn't become you.

Let's look at the story as told by the person who actually lived it. He'd noted a certain lack of enthusiasm for intercourse on the part of his wife, except for the one time he actually managed to deliver the stimulation she needed, which produced, if I recall correctly, "wife-writhing action." An ugly phrase,

perhaps, but surely he deserves credit for having not only his fingers but his heart in the right place? Then he set out to recreate the experience for her, thinking some sort of "marital aid" might help. And his sin so far was...?

I'd be totally lost here were it not for that telltale sentence about the porn. As a former sex-toy salesman, you know perfectly well that any Savvy Shopper can avoid the sleaze by heading straight for one of those women-owned-and-operated, painfully PC sites selling vegan vibrators in the form of the Goddess. And had he—gasp!—surfled the pornosphere before going shopping? What then? Would he have to turn in his Decent Guy card? Get over yourself, WRONG-O. The world is full of guys who, uh, honour the female orgasm. You're not the only one who's got it right.

Love, Andrea

Rubber soul

Dear Andrea:

I just had a vasectomy, but I still need to use protection until my supply of sperm is expended. But these condoms are really hard to open! Like airline peanuts. Last night, while I struggled, my wife said, "Cripes, could you speed it up a little?" I should buy new ones, but cheapskate that I am, I thought about making a little notch in the wrapper ahead of time, and then I could tear it right open when I needed to. But will that cause them to become dry and brittle, unsafe or just kinda yucky?

Love, Trouble Tech Writer

Dear TT:

After you get the technique down, you could apply for a tech-writing job at Trojan and explain it to the masses. It won't pay as well as your current gig, but think of all the frustrated couples you'd be helping.

You could notch the edge of the foil—not going all the way through to the condom-containing capsule itself—and see if that works. It won't hurt anything. Far easier, though, would be to store some little scissors by the bed and just cut the packet, you goofball.

Okay, I know, you're afraid you'd make a terrible mistake that way, and I'm sure some expert somewhere insists that "storing or using scissors anywhere near a condom will result in immediate pregnancy and/or transmission of a fatal disease." You know what, though? Those are the same people who will tell you that alcohol doesn't kill germs—you have to autoclave your partner if you want to be safe—or that face-slapping during sex play can "detach your retinas and make you blind! Blind, I say!"

Love, Andrea ☺

Andrea Nemerson writes and teaches in San Francisco. You can e-mail her a question at andrea@altsexcolumn.com.

CLASSIFIEDS

Continued from previous page

volunteers

Help immigrant seniors improve their English skills! Volunteers needed to assist and teach in ESL classes for senior immigrants Monday and Wednesday mornings. Call Suzanne at the Edmonton Mennonite Centre for Newcomers, 423-9677.

The Support Network 24 hour Distress Line
Call 482-0198.

The Sexual Assault Centre of Edmonton is recruiting volunteers to take calls on our 24-hour Crisis Line. If you are empathetic, responsible and would like to gain experience in the field of human services, this may be the volunteer opportunity for you. For more program information and to register call Heather at 423-4102. The evening training will be taking place in Oct.

The Support Network
www.supportnetwork.com
link people who need help
to those who can help.

Food Not Bombs Local anti-poverty group Ph 988-3699. Foodnotbombs.iscool.net

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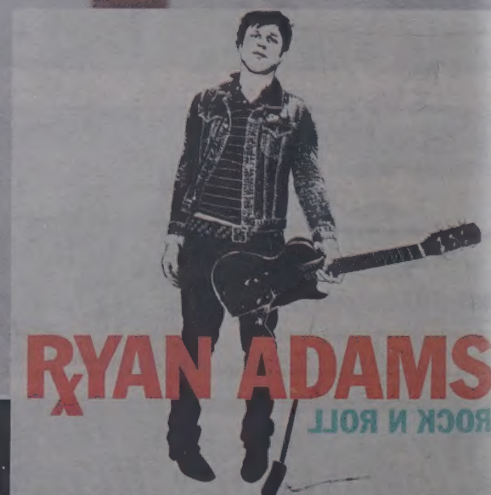
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